



THE NEW YORK



DRAMATIC MIRROR

VOL. LX., NO. 1,554.

NEW YORK, SATURDAY, OCTOBER 3, 1908.

PRICE TEN CENTS.



DOLLIE DAVIS.

THE MATINEE GIRL



WHEN Marjorie Wood made her entrance in *The Offenders* last night a woman who sat in front of me whispered loudly to her companion: "Did you ever see any one more like Katherine Grey?"

"Not so much in looks," returned her companion, reflectively, "as in mannerisms and methods and voice. Do you think she is a relative? Has Katherine Grey a younger sister?"

"She is right," I whispered to White Whiskers, and he nodded.

"Resemblance, like beauty, is chiefly in the eye of the beholder," he returned. "Now I have heard my friend, Henry Miller, at the Players say wherein Alla Nasimova resembles Adelaide Nilsson. I, too, can see it in her coloring, in fleeting little touches of personality. But resemblance is evanescent. Like Josh Billings' agile flea, you put your finger on it and it isn't there."

"There are glimpses of May Irwin in Louise Dresser," I observed.

"And of Lillian Russell in Irene Bentley," assented White Whiskers.

"Edna Luby could be made to look marvelously like Edna May."

"And Alexandra Carlisle is a plumper English version of Gertrude Elliott."

"Any one can see that May Naudain is Christie McDonald minus a few years and much experience."

"Adele Ritchie didn't know Edna Hunter from herself."

"That delightful little Billie Burke!" White Whiskers beamed his pleasure. "I can see Lotta every time little Billie takes a turn on the stage."

"And there's a most marked resemblance between Frances Starr and Mary Ryan."

"Maxine Elliott and Marie Booth Russell have many points of resemblance, and Lotta Faust looks as Fay Templeton did in her earlier phase."

"Grace Filkins has a double in that sparkling little brunette, Florence Smyth, who is playing in the Belasco Theatre Stock company in Los Angeles."

"And Ethel Barrymore in Dos Skinner."

"These resemblances may be more or less fanciful," said White Whiskers as the curtain went up, "but there are two that are unquestionable. In physical mould Florence Roberts is cast like Mrs. Fiske, and Rose Stahl does look like Ellen Terry."

Maud Powell being asked "What is magnetism?" answered, "I don't know what it is. Who does know? It is illusive and undefinable. Nobody knows what it is, but every one knows what it does. It earns fortunes for its possessors. The public is a mass that is moved by elemental human impulses rather than by art. A player may spend all of youth in apprenticeship to art and come forth into the limelight well equipped by his teachers, and yet fail because the public votes him or her cold. Then is the era of the flattened purse."

In the late Autumn an authoritative book that will interest actresses and all other women past twenty-five years of age will appear under the title "Amelia Summerville on Weight Reduction and the Preservation of Youth and Beauty."

From the West comes a letter from a friend long silent: "My life has been the usual gay, butterfly existence that one leads in stock. I have played almost everything, from the Girl in the Golden West to character old men. Strangely enough I have escaped maids. Never in my stage career have I uttered those thrilling words, 'Madame, the luncheon is served!' or, 'The carriage waits.'"

Out of the blackness of excavation four white fluted pillars are rising to mark the facade of the Maxine Elliott Theatre, on Thirty-ninth Street, between Broadway and Sixth Avenue. But Miss Elliott's fancy rises not airy upon this foundation into visions of a completed structure. "When I come back from Philadelphia next month it may seem different to me," she said. "Just now it seems a most depressing hole in the ground."

Wilton Lackaye, who is so cruelly clever that he toys with the average interviewer as a sturdy and well fed cat with a lean and hunger-weakened mouse, is yet most friendly to the guild. I have heard him say: "Of course, people deny what interviewers say. That is because what they have said looks especially silly when it gets into print. But the truth is that interviewers don't lie. I have been interviewed several hundred times, and by all grades and classes of interviewers, and I have always been surprised, not that they got it all wrong, but that they got it all right. Not only that they were absolutely accurate, but that they got everything right, even to the little turns of speech and the mannerisms of which the subject hardly knew himself."

Let us applaud when and where applause is due. Hattie Williams' maiden speech as a suffragette in Fluffy Ruffles is a head and shoulders in height above anything else in that weak concoction of the elements of alleged entertainment. THE MATINEE GIRL.

REVIEWS OF NEW PLAYS.

A BUSY WEEK AND AN INTERESTING ONE FOR THE REVIEWERS.

Belasco's New Production the Usual Success—Percy Mackays Delights with a Press Comedy—A Nasty Drama at the Majestic—Florence Bindley in a New Melodrama—Hackett's Revival—Other Plays.

To be reviewed next week: *Lyric*, *The Offenders*, *Macbeth*, *A Gentleman from Mississippi*, *Bijou*.

Stuyvesant—The Fighting Hope.
Drama in three acts, by William J. Hurlbut. Produced Sept. 22. (David Belasco, manager.)

Burton Temple..... Charles Richmond
Marshall Graves..... John W. Cope
Robert Granger..... Howard Hanson
Anna..... Loretta Wells
Mrs. Mason..... Loretta Wells

The story of the play:

The struggle between maternal and wifely love on one side and abstract duty, tempered by submission on the other, forms the theme of this play. Burton Temple, wealthy, and the president of the Gotham Trust Company, is being accused by the newspapers of connection with a fraudulent overdraft on his company, for which crime Robert Granger, formerly cashier of the company, has been sentenced to ten years in prison. Granger's wife, Anna, under an assumed name, takes the position of private secretary to Temple, in the hope of finding proof of her husband's innocence and of Temple's guilt. She has two sons, and it is chiefly for their sake that she wishes to clear her husband's name. Temple is innocent of complicity in the fraud, but the only tangible proof of his innocence is a possible letter from Granger to the person whose overdraft Granger certified. Detectives are on the trail of such a letter, and in order to keep the public from finding out anything about it the new secretary is forbidden to open any letters from the detective bureau. Temple has forgotten the combination of his safe, and the secretary, Anna, is the only one who knows it. Temple falls in love with Anna, and she, having noticed him long before her meeting with him, and before her marriage, is interested in him in spite of her belief that he is Granger's housekeeper. Mrs. Mason, an old friend of Anna's, puritanical, and of a rigidly honorable nature. Temple's detectives find a letter from Granger proving his guilt and Temple's innocence. By this time Temple, Anna, not knowing the contents of the letter and hoping that it will be the proof she desires, takes it from the safe where it has been put for safe keeping. She reads it, and is shocked and disconcerted by her husband's guilt. Granger, by the sudden blow and with only the thought of her boys in his mind, takes the incriminating document. Temple receives a call from the District Attorney's office asking that the letter be brought to them that night. Granger, in order to delay the opening of the safe, a declaration of love from Temple forces her to a confession. She acknowledges her name and purpose in the house, and tells how she destroyed the letter. Temple forgives her, and she, in turn, forgives him. Temple reads the letter and its contents, even though it incriminates the father of his children. Mrs. Mason tries to persuade her against such an action. While Anna is trying to decide, her husband arrives. He is in a rage, and accuses her of wanting her to go away with him. She confronts him with her knowledge of his guilt. He finally confesses, and says that he committed the crime in order to have money for her. He says he invested his share in stocks that would pay good dividends. Almost immediately after Anna learns that Granger has invested the money, but that the dividends have been going to another woman. Almost ready to forgive him, she now turns on him in fury. Granger retorts that he has been outside, and that he has been with Temple. Then her fury gets the better of her and she springs at him like a wild animal. Granger, cowering, continues his accusations until Temple takes a hand and tries to strangle him. A police officer is heard outside. Granger acknowledges that he has not been pardoned, but has escaped from prison. Appealing to Anna, she lets him out a rear door. Soon after there is the sound of a shot, and it is announced that Granger has been killed. Granger is shot by his wife, and the curtain falls on her with her face lighted by a smile.

This first play of a new author is a mixture of originality and theatrical expediency. Many of the incidents put a strain upon one's credulity; it is hard to believe in a succession of coincidences such as brings about the climax; it is hard to believe that a careful business man would fail to keep a memorandum of the combination of his safe, or that his wife would permit a wild-eyed, drunken, unrepentant man to enter a private office unannounced and unhindered. The proximity of the house to the prison—the scene is near Oasling—is another convenience that appears rather bald. The story, too, lacks finality. One instinctively begins to conjecture, when the curtain falls, what will happen when Temple marries Granger's widow.

Yet in spite of all its theatricalism; in spite of long stretches of narrative and of roundly argument in the first two acts; in spite of what almost seem to be interpolated love scenes, the play grips and holds, as few plays do, by the intensity of some of its scenes. It is not the acting alone that carries them, good as the acting is, but the inherent power of these scenes. One forgets and forgives any tricks of the theatre for the sake of the strength and the originality the author displays at his best. A little more age, a little more care, and a little more experience will make Mr. Hurlbut's future work worth much more attention.

In this play his dialogue is excellent, especially that part apportioned to the only humorous character.

As for the acting, it is excellent. Blanche Bates is to be congratulated on her escape from picturesque roles into a character that is carried by force of brains. She does not fall in one point. Before the middle of the third act it is emotional stress; but she far overtops it toward the close of the act, without once overacting or exaggerating. The final, silent scene is exquisitely acted. Charles Richmond as Temple also acts without flaw. This is a character demanding much more than a leading man, and Mr. Richmond meets all of its demands. John W. Cope in the role of a dry-humored, cynical adviser of Temple's stands next to the star in point of impersonation. His acting is of the best, and of the stage. Loretta Wells as Mrs. Mason, the housekeeper, gives an excellent performance. Howard Hanson as Granger is somewhat melodramatic, though his representation of cowardly weakness is good. The single scene in the best of taste.

Savoy—Mater.
Comedy in three acts, by Percy Mackaye. Produced Sept. 25. (Henry Miller, manager.)

Honorable Arthur Cullen..... Charles A. Stevenson
Michael Dean..... Frederick Lewis
Rudolf Verbeck..... John Junier
Mary Dean..... Hazel Mackaye
Mater..... Isabel Irving

The story of the play:

"Mater" is the mother of two grown-up children, twins, a boy and a girl. She is a comical, somewhat paradoxical full of poetry and fantasy and laughter. "Mother Goose," she calls herself, and tells a story of a black swan-dragon carried her off from her nursery in a storm and made her the mother of her two black swans. The boy swan is running for the Legislature, full of noble thoughts for the welfare of the people, full of distrust of politicians, and full of hatred of their methods. His sister is devoted to him, worships him; helps him in his work, and spends her spare time in aiding poor children with presents of nightgowns and good thoughts. She refuses to permit her fiancé, Rudolf Verbeck, to speak of love until her beloved brother, Michael, is elected, and then she tells him that she takes. There is a power in politics, named Arthur Cullen, who is practical. He offers Michael a sure election on condition that the young man will present a pail of four thousand dollars to the campaign fund. Michael's refusal is positive.

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THE BUSINESS OUTLOOK

A DIGEST OF "MIRROR" REPORTS FROM THE MIDDLE ATLANTIC AND CONTIGUOUS STATES

While in isolated cases depression is still seriously felt, in a majority of cities business is improving and the outlook is encouraging. Good patronage for deserving attractions the rule, though inferior offerings are neglected—Remarkable growth of the moving-picture phase of amusements.

Following is a digest of reports from Mirror correspondents in Middle Atlantic and contiguous States on business conditions and the theatrical outlook.

Despite the fact that general business in the territory here covered has not yet altogether recovered from last year's depression, reports from these sections of the country with few exceptions show that where good attractions have been given good patronage has been the rule. The large factories everywhere are slowly resuming operations, and the general opinion seems to be that within another month or two business will have returned to normal conditions.

A noteworthy phase of the situation is the prominence which the dull times has given to the moving picture shows. The working people having little money to spend, and the moving pictures being the cheapest form of entertainment, they have been liberally patronized. Managers generally take an optimistic view of the situation, and in many of the cities and towns business is so good that new theatres are being built. A digest of the reports follows:

NEW YORK.

GREATER NEW YORK.—The metropolitan theatre district differs from all others for various reasons. New York is the great producing centre of the country, and all new plays have their first try-outs here, first because of the natural curiosity to witness them, and afterward for a time, with little regard for merit, because during the early season particularly the city is thronged with visitors, who invariably include the theatre-going element of interest. This season the theatres gradually opened patronage was at least normally large, but of late there has been a slump even in the business of offerings assumed to be notably successful. The fall season, however, is more alert than ever to discriminate between plays worth seeing and plays of little worth. The great secondary district of good theatres is the district of the city known as the "Brooklyn district." The growth of this borough is emphasized by the fact that Brooklyn will this season have seven new theatres devoted to various forms of amusement, while all of its old playhouses are still in commission.

ALBANY.—Everything indicates a more prosperous theatrical year here than was experienced last season. Several of the large industries which have been working with reduced forces for some months past are now employing almost a full quota of help and other institutions are preparing to increase their payroll within a few weeks.

AMSTERDAM.—The outlook is not good, although some of the mills are beginning to resume operations.

AUBURN.—The general outlook is fairly good, and the theatrical outlook is even better. A new \$100,000 theatre is being erected to open Oct. 15, and the Burtis Opera House has been leased to the Keith vaudeville circuit for five years.

BATAVIA.—The general outlook is bright. All of the factories are running full time with the exception of one, where the factories has built a branch on their plant, giving employment to 900 additional men.

BINGHAMTON.—Conditions here will be better than last season.

BUFFALO.—The theatrical business is as good here as in former years.

CORNING.—Not much improvement in conditions is hoped for here before Jan. 1. The principal industries have been running short time or not at all during the summer, and the shops that have now started are running only on short time.

ELMIRA.—This city has felt the depression less than most cities of its size. A careful canvass of the Chamber of Commerce and important contractors and manufacturers shows that those industries affected at all are increasing their forces daily, and indications point to their running full force or beyond in a short time. The new Monart Theatre, it is expected, will be ready for occupancy by Thanksgiving. Opening attractions have played to unusually good business. In addition to the new Monart Theatre, which is to cost \$80,000, the Monart people will conduct the Family Theatre, which has been a gold mine for them for a couple of years. There is also a strong probability that Keith and Proctor will erect a house here to add to their string, representatives of that firm having spent much time here and secured an option on the Casino on State Street. Managers and those in interest are thoroughly optimistic regarding the outlook here and look for a good season.

GENEVA.—Retail merchants report business light and the factories are not running full time.

GLENS FALLS.—Theatrical business in Glens Falls, considering the number of attractions played, has been better than last year. There have been big houses for the first class attractions; the repertoire companies have been playing to better business than last season, while the middle class attractions have played to double the business of last season. And this in the face of the fact that local business conditions have been more quiet than usual. The outlook for the season is good. The closing down of the local paper mills and shirt factories, throwing many men and women out of employment, naturally affected the theatrical business, but the mills and factories are now resuming operations, which is putting a large amount of money in circulation and the theatre will naturally receive its share.

HORNELLVILLE.—The outlook here is better than a year ago. The strike of the machinists and boiler-makers has been settled and work has resumed. The large silk mills employing about 1500 girls, which have been closed for four months, will reopen on Oct. 1. Bankers report that everything is far better than a year ago, and the head of the large lumber concern here says that he thinks normal conditions will return after the election.

HUDSON.—Business is picking up and the outlook is brighter than a year ago. The moving picture shows have been playing to ever increasing business.

ITHACA.—Ithaca being a college town, the situation here is far different from other cities. It has few manufacturing industries, and depends almost entirely upon the university for business, and the theatrical business is always good for the first class attractions. The outlook for the coming season is not very bright, owing to the lack of bookings of the right kind. Two moving picture houses, and the third one, if finished in good season, are likely to do good business.

JAMESTOWN.—The furniture business, which is the largest industry here, is picking up.

LOCKPORT.—Business here has been poor. This is due to the fact that Lockport depends on its industries which have been closed the most part of the past year. Some of the factories have resumed operations and a slight improvement is noticed in business circles.

ODUNTSBURG.—The general outlook of business in this section is about the same as a year ago. The general commercial depression has affected this city very little. The local theatrical outlook is fair. High-class attractions even at advanced prices always have large business and repertoire companies playing at popular prices always do a large business. The attractions which might be classed between these as a rule do a small business. Moving picture and vaudeville are especially popular here.

OWEGO.—This city was not affected by the recent panic. All of the factories are running full time and employing their full quota of men. The local theatre manager says that business will be very good.

PALESTINE.—This is more of an agricultural than a manufacturing center, and there has been but little reduction in the number of men employed in the factories. A new theatre has just been completed at a cost of \$20,000, being the only theatre in town, and the outlook is good.

PALMYRA.—In this place every factory is running on full time, with a full quota of men, and several of the leading manufacturing concerns are adding extra hands. The farmers have had a good season, and as they count for a good deal in the attendance at the theatre in Palmyra their condition financially adds to the outlook for a prosperous year.

PENNSYLVANIA.—Conditions here are normal. Local manufacturing industries were rather slack during the summer months, but all are now at work.

ROCKY HILL.—Great care is taken by the local theatre management to book good attractions, and as a result business has always been good. There are no indications here and the outlook for the theatre is bright.

STRACON.—Industrial conditions in this city seem to be as favorable as last season, and there is no reason for predicting other than a good business, allowing for the usual discount of presidential election. The Valley House theatre has just closed the biggest season's business in its history.

NEW JERSEY.

BURLINGTON.—This city has not felt the industrial depression, yet business is slow. The situation is about the same as last year, with the prospect of present conditions existing until the close of the campaign. The theatrical outlook is not very promising at present; the resumption of business will rapidly change conditions, as this is an amusement loving city, with a surrounding population of 25,000 to draw from.

CAMDEN.—Theatrical business here is not as good as a year ago. About three weeks ago the weavers and spinners at the Camden Woolen Mill went on a strike, but it is now settled. One large mill shut down temporarily; another closed indefinitely, and another is doing fairly good business. Every one is looking for better times after the election.

HOBOKEN.—Managers here are looking forward to a particularly prosperous season, notwithstanding the fact that a new theatre, the Gayety, a burlesque house, will open on Sept. 14, under the management of Morris Kraus. Conditions in Hoboken are materially better this year than they were at the beginning of last season. Every business house and factory is employing the full quota of employees, and several large industrial plants have located here during the past year.

JANESVILLE.—The general outlook is bright. Business appears to be good. There are few idle here, when the large population is considered. The completion of the tunnel will have a harmful effect. The theatrical outlook is very good.

THORNTON.—There are more men at work here at this time than last year, and there are still a great many idle. The popular priced houses are doing well, the Trent (vaudeville) particularly so. The high class companies are not getting big houses. The large manufacturing establishments are working on full time, neither are building operations large.

PENNSYLVANIA.

PHILADELPHIA.—Business is constantly improving here. Manufacturing plants are gradually opening and the unemployed population is getting less every week. Prospects for the theatrical season of 1909-08 are very bright. Good and acceptable attractions are being booked, and the people again have money and desire to be entertained.

ALTOONA.—The outlook here commercially is not as bright as it was one year ago, from the fact the Pennsylvania Railroad Company shops, which are in this city, are employing about 1000 men less than with 12,000 last year, and some of these are not working full time. The silk mill is employing more help than ever and is luring new hands. In a general summing up of the situation, Altoona, which was a fair city, is now a very good one. In periods of depression the cheaper show is better patronized.

ALLENTOWN.—The outlook in this section is not very encouraging, as general business has fallen off from 30 per cent. to 50 per cent. compared with a year ago. The theatrical season opened about the same as the Fall season of last year, very successfully, but the managers do not feel much encouraged at the outlook.

BRADFORD.—Business conditions here do not vary much from one year ago, owing to the fact that there are no large industries here. The theatrical outlook is in some degree a change of management in the local theatre.

CHAMBERSBURG.—The coming season should be a good one, this city being an agricultural district as well as a manufacturing center, and the crops have been exceedingly large. None of the shops suffered a complete shutdown, and all are now on the increase.

CHARLESTON.—At the present time this city is suffering from a business depression, but the outlook for the future is brighter. Two of the four manufacturing concerns are running and another will be in operation by the end of the month. The coal mines are in operation in full last September. The coal mines are in operation and prospects are that they will continue so. There are two vaudeville houses and one moving picture theatre in operation, and all are apparently doing good business.

COLUMBIA.—Business conditions here show signs of improvement, and a careful canvass of the manufacturing industries brings the information that business is somewhat better than one year ago, with every prospect of increasing. Some very good orders have been placed, and the theatrical prospects are always good, that they will shortly be running to their full capacity.

CONNELLSVILLE.—This is the centre of the great coal and coke industry, and depends largely on the output of those commodities for its business success. During the summer many of the coke ovens were shut down, thereby curtailing the freight business and throwing many men out of work. Now the flames are gradually commencing to leap to the skies, and prosperity will come with the illumination. The big Mill Street mine has also been working, and their opening has been announced. The drop in theatricals came about the first of the year, and for a while matters looked discouraging. However, the opening attractions so far have done a substantial business, and the outlook seems much improved.

DANVILLE.—There is an excellent outlook for a good theatrical season here, as the town is in very good shape in a business way and the people are all anxious for entertainment. This is principally an iron town and all of the mills are now working full time. The State is spending about half a million dollars and is holding out at the State Hospital for the insane here and quite a number of men are employed who will be here for months yet.

JOHNSTOWN.—The business outlook in this a steel town is very poor. The legitimate house is doing fairly well, but that is because it is the opening of the season and there has been a long gap between closing and opening. Work is poor and threatens to remain so for some time to come. A year ago things were much better, and while trouble was brewing, yet people had some money left to fall back on and no one anticipated any closing of the State Hospital for the insane here and quite a number of men are employed who will be here for months yet.

LANCASTER.—The depression was not as severely felt here as in some places. Crops have been good and Lancaster County is the richest agricultural district in the United States. With a few exceptions, the factories have been running as usual. The outlook for the coming theatrical season is very promising.

LEBANON.—Owing to the recent financial depression conditions have been poor. However, during the past several weeks a decided change has taken place, and the iron industries here are again employing their former quota of men and working ten hours a day. Theatrical business here is good, and the moving picture shows are also busy and are making money.

LEWISBURG.—The general business outlook in this section is slightly improved, but the improvement is not very rapid. The theatrical outlook seems to be extraordinary, considering the times, and the theatre will likely surpass its last year's business.

LEWISTOWN.—Business conditions here are exceptionally flat. The city has 10,000 population and is connected by trolley with 6,000 more, but the entire community depends on the Standard Steel Company and the railroad, which have been closed down for a year. The outlook for resumption before Jan. 1, 1909, is very slim.

MADISON.—Business conditions as compared to a year ago are very bright. The railroad shops are now running full time, as against a complete shutdown and half time a year ago. During the past year two new manufacturing industries, one employing 250 and the other 200 employees, have been built, while the Spryville Cement Company has now 350 employees, as against 400 last year. Madison is a good theatrical town for first-class productions.

OKLAHOMA.—This city has not suffered to any great extent from industrial depression, and it is now in better shape than corresponding time a year ago.

PERKINSBURG.—Last season every theatre in this city felt the depression in the manufacturing industries here, except the Minn, which the management claims did the best business in its career. The outlook at this time cannot be determined, but the management all feel that the theatrical season will be a good one, and that business will be better than last year.

PLYMOUTH.—The general outlook for business for theatrical attractions here is better than it has been for some years. The mines and other industries are working steadily, and good wages are being made by workers in all trades and professions. There has not been an attraction of any merit in the last two or three years, but that has not made money by playing this town. Three moving picture concerns have started in the last year and all of them are doing big business.

PORTSMOUTH.—There is considerable depression in all branches of trade, comparing very unfavorably with the business situation in this territory a year ago. The management of the Grand Opera House has postponed the opening of this house on that account.

PUNKESTOWN.—The mines in the surrounding country have not been running more than third time and money is scarce and close, but the orders are now coming in for the winter supply and some companies have larger orders than they have had for some time. There are three new manufacturing plants now under construction—two glass plants and a rolling mill steel hoop—which will bring at least a 200 new laboring men to this community. The city expects to have 20,000 population in a few years. Several new business houses are being erected and also many handsome homes.

READING.—The business outlook here is very much more favorable than it was a year ago. The mills and factories are working, and in the last two or three years there has been a general revival in the industrial conditions. The theatrical season has opened more favorable than last season, and the theatres will all do a remunerative business on account of having changed the policy in the class of attractions given.

RENO.—The general outlook of business, deduced from local commercial, manufacturing or industrial conditions, as compared with last year, is not quite as favorable. However, business in the vaudeville and moving picture theatres has been steadily increasing for the past year, and this time last year. The Pennsylvania Railroad Company shops, which are the life of the town and vicinity, give evidence of increasing and prolonged activity.

ROCHESTER.—The general outlook for business, compared with the conditions a year ago, is not good. The majority of the manufacturing plants are closed, and have been for some time, with no prospects of an early resumption.

TAMMUN.—The steel mills, glass factories and other works are all running here, but times are not as good as last year. The theatrical outlook will not be very encouraging until after the election.

TYNAR.—The theatrical outlook here for the coming season, as compared with last year, seems very favorable, as the industrial conditions remain the same. There are three places of amusement here and all are doing good business. A new \$10,000 vaudeville and moving picture theatre, under the name of the Bijou, will be opened in a few weeks.

WARREN.—The general business condition here is normal, oil refineries and all other manufacturing being full operated, and the outlook for a successful season at the theatre is excellent.

WASHINGTON.—The general outlook indicates a gradual resumption toward the "running full" period in manufacturing plants throughout this section, although, as compared to a year ago, business, industrial and commercial, is slow, drab and money "tight," with collections hard. Merchants and manufacturers in this section, however, hold optimistic views of future conditions, and this city being a manufacturing center, has every indication for continuing in the same class for the season of 1908-9.

WILLIAMSPORT.—The business conditions here are not very encouraging at present, but improvement is looked for in September, as some of the mills are now running on full time, and the laboring class has little money.

A new vaudeville theatre has been opened in Milton, Pa., this year, but the outlook for business is not as good as last year. Dull times prevail in Carlisle and the outlook for business is not good. The theatre in Mahanoy City has been a steady decline, but the end is said to be in sight. The theatrical business has not suffered and a prosperous season is the outlook. Theatrical prospects in Sharon are gloomy, business being about 75 per cent. worse than a year ago. Merchants and manufacturers are not hoped for until Jan. 1. The shops and collieries in Pottsville are now working on full time, and the outlook for business in all lines is excellent. The outlook in Mount Carmel is not good, business being about 50 per cent. less than a year ago. Favorable reports are received from Pittston, Bellefonte, Ridgeway, Mauch Chunk, Somerset, West Chester and St. Marys.

OHIO.

CINCINNATI.—Conditions here, generally speaking, are undoubtedly healthier now than they have been in any time since the depression. The number of unemployed or partially employed is much less than it has been at any time since last November and is slowly but steadily decreasing. It is too early yet to tell what the season will be theatrically, but the outlook is only fair at the present time. There are now two more theatres open than have ever yet succeeded in playing an entire season profitably. So far the exceptionally good attractions have secured excellent patronage, but the business done by these has been distinctly disappointing.

AKRON.—The general business outlook for the coming year is very bright in this section. The rubber business, which is a very great factor in this city, is picking up, the numerous factories are enlarging their plants. The other industries are assuming a very healthy growth. In things theatrical this should be a very profitable season.

BOWLING GREEN.—The general outlook for business in this city as compared with a year ago is decidedly better. Since last year there has been a cigar factory, a cut glass factory, a glove factory and an automobile factory established here.

CAMBRIDGE.—The outlook for the Winter is not very flattering. While mines are doing fairly well, the largest mills are idle on part time.

CANTON.—Industrial conditions, which were so materially better last year, are now in a strictly manufacturing town such as Canton, are more satisfactory than at any time since last November. With the national election settled permanently one way or the other, a gradual uplift in business is to be expected, all branches of the amusement business.

COLUMBUS.—Business is now assuming a condition more nearly normal than any time during the past ten months. Indications point to a very big year for local theatres, and the attendance thus far has been exceptionally good.

LANCASTER.—The theatrical business so far has been very good. Business in the motion picture field has fallen off from 30 per cent. to 50 per cent. in the past four months, as compared with the same months of last year.

LIMA.—Information indicates a more normal condition, with prospects a bit brighter. Business along mercantile lines, however, has fallen off considerably from what it was a year ago. The building boom, however, seems to increase. Operations have already begun on the State Hospital for the Criminal Insane, to cost about \$50,000. The moving picture shows have enjoyed a better business this year than last.

MANASSA.—The financial stringency which affected all lines of business during the latter part of last season shows no indication of extending into this season.

MARIETTA.—The outlook for the theatre business this year is as good as last year. All factories are running full time and all business is fairly good.

MIDDLETOWN.—The outlook for business in this city is very good; in fact, all of the factories have been running at almost full capacity this year, very few being unemployed.

MARYSVILLE.—Business is not as good as in 1907, but manufacturers have not closed down altogether, and this Fall looks brighter than a year ago.

PIQUA.—The general outlook is not as good as last year. Several factories are working short time, with little prospect of early improvement. The farmers in this locality have had a good season and high prices generally. If good attractions are booked for the season, not more than one a week, they should be well patronized.

PORTSMOUTH.—Business conditions here are very good; in fact, this city did not suffer materially during the recent depression. The factories are all running full time, with the one exception of the Norfolk and Western Railway shops, and they are running about two-thirds time, with assurances to the men that they will be on full time before the first of the year. The crops in this section indicate a larger yield this year than at any time in the past several years. The outlook for a successful theatrical season is very bright.

RAIDING.—The business outlook here is very much more favorable than it was a year ago. The mills and factories are working, and in the last two or three years there has been a general revival in the industrial conditions. The theatrical season has opened more favorable than last season, and the theatres will all do a remunerative business on account of having changed the policy in the class of attractions given.

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AKRON.—The general business outlook for the coming year is very bright in this section. The rubber business, which is a very great factor in this city, is picking up, the numerous factories are enlarging their plants. The other industries are assuming a very healthy growth. In things theatrical this should be a very profitable season.

BOWLING GREEN.—The general outlook for business in this city as compared with a year ago is decidedly better. Since last year there has been a cigar factory, a cut glass factory, a glove factory and an automobile factory established here.

CAMBRIDGE.—The outlook for the Winter is not very flattering. While mines are doing fairly well, the largest mills are idle on part time.

CANTON.—Industrial conditions, which were so materially better last year, are now in a strictly manufacturing town such as Canton, are more satisfactory than at any time since last November. With the national election settled permanently one way or the other, a gradual uplift in business is to be expected, all branches of the amusement business.

COLUMBUS.—Business is now assuming a condition more nearly normal than any time during the past ten months. Indications point to a very big year for local theatres, and the attendance thus far has been exceptionally good.

LANCASTER.—The theatrical business so far has been very good. Business in the motion picture field has fallen off from 30 per cent. to 50 per cent. in the past four months, as compared with the same months of last year.

LIMA.—Information indicates a more normal condition, with prospects a bit brighter. Business along mercantile lines, however, has fallen off considerably from what it was a year ago. The building boom, however, seems to increase. Operations have already begun on the State Hospital for the Criminal Insane, to cost about \$50,000. The moving picture shows have enjoyed a better business this year than last.

MANASSA.—The financial stringency which affected all lines of business during the latter part of last season shows no indication of extending into this season.

MARIETTA.—The outlook for the theatre business this year is as good as last year. All factories are running full time and all business is fairly good.

MIDDLETOWN.—The outlook for business in this city is very good; in fact, all of the factories have been running at almost full capacity this year, very few being unemployed.

MARYSVILLE.—Business is not as good as in 1907, but manufacturers have not closed down altogether, and this Fall looks brighter than a year ago.

PIQUA.—The general outlook is not as good as last year. Several factories are working short time, with little prospect of early improvement. The farmers in this locality have had a good season and high prices generally. If good attractions are booked for the season, not more than one a week, they should be well patronized.

PORTSMOUTH.—Business conditions here are very good; in fact, this city did not suffer materially during the recent depression. The factories are all running full time, with the one exception of the Norfolk and Western Railway shops, and they are running about two-thirds time, with assurances to the men that they will be on full time before the first of the year. The crops in this section indicate a larger yield this year than at any time in the past several years. The outlook for a successful theatrical season is very bright.

RAIDING.—The business outlook here is very much more favorable than it was a year ago. The mills and factories are working, and in the last two or three years there has been a general revival in the industrial conditions. The theatrical season has opened more favorable than last season, and the theatres will all do a remunerative business on account of having changed the policy in the class of attractions given.

RENO.—The general outlook of business, deduced from local commercial, manufacturing or industrial conditions, as compared with last year, is not quite as favorable. However, business in the vaudeville and moving picture theatres has been steadily increasing for the past year, and this time last year. The Pennsylvania Railroad Company shops, which are the life of the town and vicinity, give evidence of increasing and prolonged activity.

ROCHESTER.—The general outlook for business, compared with the conditions a year ago, is not good. The majority of the manufacturing plants are closed, and have been for some time, with no prospects of an early resumption.

TAMMUN.—The steel mills, glass factories and other works are all running here, but times are not as good as last year. The theatrical outlook will not be very encouraging until after the election.

TYNAR.—The theatrical outlook here for the coming season, as compared with last year, seems very favorable, as the industrial conditions remain the same. There are three places of amusement here and all are doing good business. A new \$10,000 vaudeville and moving picture theatre, under the name of the Bijou, will be opened in a few weeks.

WARREN.—The general business condition here is normal, oil refineries and all other manufacturing being full operated, and the outlook for a successful season at the theatre is excellent.

WASHINGTON.—The general outlook indicates a gradual resumption toward the "running full" period in manufacturing plants throughout this section, although, as compared to a year ago, business, industrial and commercial, is slow, drab and money "tight," with collections hard. Merchants and manufacturers in this section, however, hold optimistic views of future conditions, and this city being a manufacturing center, has every indication for continuing in the same class for the season of 1908-9.

WILLIAMSPORT.—The business conditions here are not very encouraging at present, but improvement is looked for in September, as some of the mills are now running on full time, and the laboring class has little money.

A new vaudeville theatre has been opened in Milton, Pa., this year, but the outlook for business is not as good as last year. Dull times prevail in Carlisle and the outlook for business is not good. The theatre in Mahanoy City has been a steady decline, but the end is said to be in sight. The theatrical business has not suffered and a prosperous season is the outlook. Theatrical prospects in Sharon are gloomy, business being about 75 per cent. worse than a year ago. Merchants and manufacturers are not hoped for until Jan. 1. The shops and collieries in Pottsville are now working on full time, and the outlook for business in all lines is excellent. The outlook in Mount Carmel is not good, business being about 50 per cent. less than a year ago. Favorable reports are received from Pittston, Bellefonte, Ridgeway, Mauch Chunk, Somerset, West Chester and St. Marys.

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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1894.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
12 West 40th Street.

LYMAN O. FISKE,
Secy. and Treas.,
121 West 40th Street.

CHICAGO OFFICE:

(Otis L. Colburn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$25; Half-Page, \$50; One Page, \$100.

Professional cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; \$1.75 a line for three months. Four lines the smallest card taken.

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Back pages closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 12.30 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$1.61 per annum. All other foreign countries \$2.50, postage prepaid. Telephone number, 779 Bryant. Registered cable address, "Dramatic Mirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Dan's Agency, 11 Green St., Leicester Sq., W. C.; Murray's Exchange, 11 Northumberland Ave., W. C. In Paris at Brant's, 11 Avenue de l'Opera. In Liverpool, at Letorche, 28 Lime St. The Trade supplied by all News Companies.

Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - OCTOBER 3, 1908

Largest Dramatic Circulation in the World.

A VALUABLE LESSON.

THAT famous old historian, JAMES E. MURDOCH, varied his work on the stage by lecturing on the classic drama and the art of acting, and by the more quiet avocation of teaching elocution or "reading."

He is said to have had among his more or less distinguished pupils several lawyers of note, who wished to add to their efficiency as pleaders, and a number of clergymen whose parishioners no doubt wondered at their increased effectiveness as pulpit orators after the old actor had tutored them, with no notion, of course, as to his part in their elocutionary education.

This bit of history suggests, of course, the similarity that always has existed between a great actor, a great pleader at the bar and a preacher of power. Their methods of appeal have much in common.

The MURDOCH matter is brought to mind by the experience of a Presbyterian clergyman of the West. This clergyman, young and modern in ideas, though Presbyterians usually are very conservative persons, thought that a season in the drama would add to his effectiveness in the pulpit, and in a preacher's work generally. He admitted, however, that it was "humanism" that had to do largely with his experience on the stage. "I felt," said he, "like the old Roman who said: 'Nothing that is common to man is foreign to me.'" And so the young clergyman engaged as an actor, and in a melodrama of the higher type he appeared for some eight months in two characters, each of which made an exacting call upon his natural dramatic talent.

This young clergyman liked the stage very well. He did his work, satisfied his manager and received his pay. Traveling did not appeal to him, but he found it had its informing features. The atmosphere of the theatre delighted and inspired him, and he gave out some of his impressions thus:

The stage in its best state is certainly uplifting, artistically, intellectually, socially. If the theatre has its evils and needs reform—although no one perceives it so easily as he who never attends a theatre or who is not acquainted with theatrical people—the evil is simply incidental to human nature—and, in that respect, the theatre does not differ from any other institution. If there is need of reform, the need lies in the audience more than in the stage; for playwrights, managers and players, like politicians, orators and preachers, endeavor to give people

what they can take, assimilate and enjoy; and I believe, on the whole, the stage is more anxious for a high-class production than is the public. We heard about plays being too good; just as we heard about sermons being too good; and I found that the hard-working, conscientious actor was about in the same boat as the hard-working, conscientious minister.

Here, indeed, is something for preachers who know nothing of the theatre to ponder. But what was the practical benefit derived by this young clergyman from his experience as an actor? The sentimental and aesthetic benefits he has stated. "My work on the stage," he says, "has benefited me very importantly. It has improved my voice and delivery and enlarged my human sympathies."

It is important, of course, that this young clergyman has learned how to use his voice while playing the actor. That will tend to his fame as a preacher. But it is better that his stage experience has given him a new view of humanity and increased his capacity to understand his fellow man in happiness and in sorrow. Truly, the stage is an institution of wonderful possibilities.

BUSINESS CONDITIONS.

THE Mirror this week publishes the second of its digests of reports from correspondents on the business outlook, the present article covering New York, Pennsylvania, New Jersey, Ohio, and other States contiguous to the Middle Atlantic region, and embracing the great fields of iron and coal, as well as other industries characteristic of the localities dealt with.

While in some cities depression still prevails, owing to a cessation or restriction of manufacturing operations, a majority of the reports chronicle good and increasing business resulting from resumption of activities, and they breathe an optimistic spirit as to the immediate future. On the whole, in short, there seems to be promise in the localities covered of good theatrical business for the season.

Two things, however, will be noted in a perusal of these reports. There is a remarkable increase in the moving picture phase of amusement, and a demand in the regular theatres for the better attractions. In fact, whatever else may be the outcome of the present season, it seems certain that disaster will be the portion of inferior attractions that are put forward at prices which should only be exacted for offerings of pronounced merit.

THEATRE FOR SOCIALIST PLAYS.

Julius Hopp has made arrangements with the owners of the playhouse where Madame Nasimova appeared in Russian, situated on Third Street between Second and Third Avenues, whereby he will present at this place social and literary dramas as frequently as support will permit. In order to participate in the present Presidential campaign by means of the drama, Julius Hopp's own play, The Pioneers, dealing with the questions that now agitate the people in this country, will be produced during the month of October. In order to reach the poorer classes, an admission of only 10 cents will be charged for the greater number of seats. Performances of Socialist plays will also be given in Yiddish by a company of Yiddish players with whom Julius Hopp is now negotiating, giving them charge of this branch of the movement to preach Socialism from the stage. The movement itself is now being extended to other cities; Philadelphia and Trenton were visited by Hopp last week, where he lectured and organized branch societies for the promotion and production of Socialist plays in these cities.

In order to arouse wider interest in the Socialist Theatre movement, prior to the performance of several sociological and literary dramas promoted by Julius Hopp, Anna Strunsky (wife of English writer) will lecture on Wednesday evening, Sept. 30, at 8.15 o'clock at the theatre, 15 East Third Street, on "Some Revolutionary Dramas of To-day (Wedekind, Hauptmann, Andrejef and Gorki)."

DOLLY DAVIS.

On the first page this week is a portrait of Dolly Davis, who is being starred this season in Bunco in Arizona. Miss Davis is the niece and ward of the late Dr. James E. Davis, the famous optician, and a granddaughter of Professor Thomas Davis, of Bristol, England. She became interested in the stage as a member of the Students' Dramatic Club of New York, of which Mrs. Theodore Sutro was the president and Mrs. Jefferson Davis and Winnie Davis patronesses. While still at Normal College she appeared in many amateur performances for charity. Her first professional engagement was as ingenue with J. H. Stoddard's company, and after that she went into stock, at the suggestion of Joseph Humphrey, where she worked hard to develop her talents. Last summer she was with the stock company at Lakewood Park, Durham, N. C., where she played the leading roles in most of the productions. Her starring engagement this season is proving most successful, even in the territory played by Lillian Mortimer in the same place. Miss Davis has a charm of manner and personality that add much to her certain acting ability.

THE FORGER PRODUCED.

The Forger, a three-act drama, was presented for the first time on any stage at the Auditorium, Burlington, N. J., on Sept. 10. Joseph Byron Totten is the author, and the production is made by Totten and Gamble. The cast includes Theodore Gamble, Joseph Byron Totten, William Blair, Leslie Bingham, Wilene Spahr, and Helen Marx. The story is of a young wife who is drawn into forgery by an unprincipled woman and who arouses the suspicions of her husband by her friendship with a young man acquaintance. The death of the bad woman and the skill of an amateur detective clear up matters and all ends happily. The play was well received.

CYCLORAMA FOR THE GOVERNMENT.

The firm of Gates and Morange, scenic artists, has been commissioned by the United States Government to make a cycloramic painting of a part of the mountain region of Alaska, to be exhibited at the Yukon and Pacific Exposition in Seattle next year. With this commission is a subcontract to paint a large picture of Crater Lake, Oregon, and the surrounding region. The Alaska cycloramas will take over 30,000 square feet of canvas. Edward A. Morange, of the firm, will start this week for Juneau, Alaska, to make studies for the painting.

PERSONAL.



THOMPSON.—Denman Thompson in The Old Homestead will begin a four weeks' engagement at the Academy of Music on Oct. 5. Mr. Thompson will be seventy-five years old on Oct. 15.

CALVE.—Madame Calvé arrived in New York last Tuesday. She does not expect to sing in opera again, but will appear exclusively in concerts.

GILLETTE.—William Gillette's New York appearance in Samson has been postponed until the latter part of October. He will present the play on the road first.

DUNCAN.—Isadora Duncan will return to New York for a series of matinees, beginning at the Lyceum Theatre on Oct. 12.

WALKER.—Charlotte Walker, it is said, will be starred by David Belasco in the new Eugene Walter play, The Easiest Way. Rehearsals will begin next month.

WALSH.—Blanche Walsh will be starred in Jules Eckert Goodman's third play, The Test, to be produced early in November.

BINGHAM.—Amelia Bingham's contract with the Shuberts is not affected by her vaudeville engagement. She will not go under the Shubert direction until this engagement is ended.

CAHILL.—Marie Cahill will begin her season in The Boys and Betty at Norwich, Conn., on Oct. 1.

TOLSTOY.—Count Leo Tolstoy has been elected to honorary membership in the faculty of the University of St. Petersburg.

COINI.—Jacques Coint, general stage director for the Manhattan Opera House, arrived in New York on Sept. 22. He was accompanied by his wife, who is known on the operatic stage as Madame Francesca.

HACKETT.—During the duelling scene in the first act of The Prisoner of Zenda last Thursday night James K. Hackett was wounded in the foot by Arthur Hoop, who struck his sword too low. Mr. Hackett had the wound dressed and continued the performance.

FITCH.—Clyde Fitch has received a commission to write a play for Sir Charles Wyndham, which he expects to fulfil during the winter.

RING.—Blanche Ring's starring tour in a new musical comedy, by George V. Hobart, has been postponed for a few months. In the meantime she will appear in the burlesque to be presented by Joe Weber. The season will open in Pittsburgh on Oct. 12.

PUCCELLI.—Giacomo Puccini is at Torre del Lago, near Pisa, Italy, at work on the last act of his new opera, founded on The Girl of the Golden West.

ROBSON.—Eleanor Robson returned from her vacation last Friday, arriving on the *Carmen*. She will begin her season at Buffalo on Nov. 12.

ADAMS.—Maude Adams arrived in New York on *Carmen* last Friday, after her vacation spent at Milltown, near Dublin, Ireland.

GARDEN.—Mary Garden appeared for the first time as Ophelia at the Opera in Paris on Sept. 25.

CARTER.—Mrs. Leslie Carter is planning an elaborate production of a new play this season. She expects to open late in November.

DESTINN.—Madame Emmy Destinn, the operatic soprano, has been obliged to cancel her engagements in Berlin on account of illness following concussion of the brain.

FARRAR.—Geraldine Farrar, of the Metropolitan Opera House began an engagement of six weeks at the Royal Opera, Berlin, on Sept. 21. She will leave for the United States on Oct. 27, and sing for the first time at the Brooklyn Academy of Music on Nov. 14.

MUNRO.—Donald Munro, chairman of the Board of Directors of the Crown Theatre, London, arrived in New York a few days ago as company with his wife, known on the stage as Daisy Lloyd-Wood. Mr. Munro will go to Chicago this week to attend to some private business, and will sail for home early in November. He has been a keen observer of the way in which the New York vaudeville houses are conducted, and will introduce many innovations at the Crown when it is opened as a music hall at Christmas time.

GOSSIP.

Josie Claffin is playing the role of Mistress Ret in Ragged Robin, with Chauncey Olcott.

The Joseph King New East Lynne company, with Lillian Foster Goodwin as Lady Isabel, opened its regular season at Brockton, Mass.

Wright Kramer has returned from Europe, ready to begin his season as a second edition Burton Holmes. His lecture tour will cover cities not in Mr. Holmes' itinerary.

Beatrice Moreland, who has been playing in Diana of Dobson's, has joined Marie Doro's company in The Richest Girl.

Mrs. Cecilia E. Cutter has been granted an interlocutory decree of divorce from Royal S. Cutter.

Later in the season Dustin Farnum is to be starred by Liebler and Company in a new play by Edward Peple, entitled The Spitfire.

Paid in Full will be presented at the Hofburg Theatre, Vienna, early in December.

Herbert Marion has replaced Thomas Coffin Cook as Sato in Paid in Full.

Gene, the dancer, who will sail for New York Sept. 23, has danced for Queen Alexandra of England several times during the past summer.

P. W. L. BENEFIT LAST WEEK.

Not since the great Metropolitan Opera House benefit has there been a benefit bill offered in New York city to compare with the one under the direction of the Professional Woman's League at the New York Theatre on Sept. 24. It is to be deplored, though, that such an inadequate audience was on hand to witness the array of talent that had so graciously offered their services. Great credit should be given every one of the workers concerned, but principally to Una Clayton, who had the direction of the affair in hand, and Harry Lomhardt, who superintended the stage. There was scarcely a wait at any time, and the acts worked in harmony as great as any metropolitan bill planned in detail weeks ahead.

Among those who appeared were William Hodge and the entire company and scenery from the Astor Theatre in the first act of The Man from Home; Clifton Crawford and Roscoe McCoy in the hypnotic dance scene from Three Twins; Ralph Hiers in specialty; Mary Shaw and Harold Cahill in The Silent System; Mlle. Daisie in dancing number; Ida Hawley, songs; Adele Ritchie, songs; Daisy Lloyd Wood, songs; Six Dancing Dolls from The Pollies of 1908; William Rock and Maud Fulton in dances; Cliff Gordon in his "hit-of-the-season" monologue; Belle Gold, specialty; Amelia Masett, specialty, and Virginia Pope's Bird Circus. The P. W. L. Garden Party brought to light individual efforts heralded by a few remarks by the President, Amelia Bingham, pertinent to the aims and ambitions of the League. Among those at the Party were Annie Yeomans, Mrs. Sol Smith, Mary Gibbs Spooner, Lucille La Verne, Bertha Yeomans, Zelma Keife, Maclyn Arbuckle, and Herbert Davis. Lee Harrison was the genial announcer and proved a host in himself. Una Clayton, being unable to offer her sketch on account of the length of the bill, came before the curtain in response to repeated calls and made a few remarks, concluding with the announcement that two autographed programmes would be auctioned off. They not only contained the autographs of all who had taken part, but many others, including Billie Burke. The prices called out during Lee Harrison, the auctioneer, he bid them in himself at \$25 apiece. The complete list of committees is as follows:

Theatre—Mrs. E. L. Fernandez, Carriages—Pauline Willard, Delmar. Programmes and flowers—Mrs. Ralph DeMorse, chairman, assisted by Mrs. Nan Sewall Bunn, Mrs. Edgar Norton, Mrs. Anna Boyd Coyne, Mrs. C. H. Corbit, Mrs. Ella Bosworth, Mrs. Etta Reed Payton, Mrs. Samuel Schiff, Mrs. Alice Parks Warren, Bernece Gerance, Marion Salton, Francis Florida, Jane Murry, Marion Armstrong, Fred Belmar, Bernice Harbo, Nan Davis, Olga Rolier, Helen Rockefeller, and Pauline Winters. Photographs—Bessie Rogow, chairman, assisted by Mrs. Bunn, Eva Bennett, Cecile Crengh, Belle Gold, Helena Head, Edith Hamilton, Nellie Minto, Mabel Norton, Gille Rogow, Virginia Radford, Miss St. Clair, Eva Stuart, Mrs. David Steele, Engel Sumner, Ann Worthington, and Lavinia Shannon. Candies—Lizzie Reschelle. Reception—Mrs. Fred Ross.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated with the Secretary of State at Albany the past week: Harper Amusement Company, New York; capital, \$500; directors, David Elliott Tobias, Nicholas Feldman, and Ida Feldman. Syracuse Hippodrome Company, Syracuse (amusements); capital, \$10,000; directors, Edward P. Cahill, William Cahill, and William J. Guilfoili, Syracuse. Joe Weber Travesty Company, New York; capital, \$20,000; formed for the purpose of engaging in the theatrical business in its various branches; directors, Alfred Beckman, Abner R. Stupel, and Louis P. Fordan, New York. Ozark Company, New York (amusements); capital, \$5,000; directors, Stanley Johnson, Thomas J. Good, and Charles C. Jones, New York. Pretty Polly Company, New York; capital, \$30,000; organized to carry on theatrical business and particularly in the producing of the musical play entitled Pretty Polly, with lyrics by A. M. Holbrook and music by A. Baldwin Sloane. The following are named as directors: Jules Murry, Julius Anhalt, and Frederic Dean, New York. The C. L. Patee Music Company, New York, has also been incorporated; capital, \$25,000; directors, Clarence L. Patee, Eulalie O. Patee, and Charles Francis, New York.

NEALAND-SINCLAIR.

Walter D. Nealand, business representative of the Spooner Stock company, playing at the Park Theatre in Brooklyn, and Masie Sinclair, a well-known dancer, were married by Justice Robert H. Miller at Jersey City on Sept. 8. The bride was formerly a dancer with Coming With That company was identified with in New York Town and in vaudeville with J. Francis Dooley. Mr. Nealand was manager of The Yankee Consul company for two seasons and later has been with the Spooner Stock company.

TO PRODUCE WILDE TRAGEDY.

Cohan and Harris have purchased from John W. Luce and Company, publishers, of Boston, the American rights to Oscar Wilde's A Florentine Tragedy. It is intended to present Thomas E. Shea in the leading role. The tragedy was given for the first time by the London Literary Club in 1894, and since that time the manuscript has been missing.

HENRY MILLER BUYS INTERESTS.

Henry Miller has purchased from the Shuberts whatever interest that firm had in the corporation of Henry Miller and Company. Mr. Miller is now sole owner of all productions of The Great Divide and Brown of Harvard.

REVIEWS OF NEW PLAYS.

(Continued from page 2.)

II Travatore; Friday, Lucia; Saturday matinee, Cavalleria Rusticana and I Pagliacci; Saturday evening, La Gioconda.

GERMAN.—The new German Theatre at Madison Avenue and Fifty-ninth Street is scheduled to open Thursday night with The Executioners.

IRVING PLACE.—This house is announced to open next Thursday night under the direction of Otto Weil, with The Dancing Hummers.

NEW STAR.—This theatre will open to-night with the Savoy Italian Grand Opera company, offering Lucia di Lammermoor as the opening bill.

GARIBOLDI.—The curtain raiser, The Larks O' Me, will be replaced to-night by The Peckham's Carouse, with May Irwin as Mrs. Peckham.

YORKVILLE.—The popular old melodrama, Ninety and Nine, was well received here last week. This week, The Devil.

GRAND STREET.—Lottie Williams in Tennessee Tom played to big business here last week. This week, The Gambler of the West.

GRAND OPERA HOUSE.—Victor Moore in The Talk of New York was the attraction here last week. This week, The Mimic World, with Gertrude Hoffmann.

THIRD AVENUE.—For Her Children's Sake was last week's attraction at this house. The cast was as follows: Rev. Robert Kingsley, Will E. Schoerer, Dr. Horace Parker, W. A. Rowell, Gilbert Harcourt, Edward Conners, Roland Ashton, Edwin Walters, Jonathan Fryman, Jack Barnes, Pierre, J. P. Leand, Attendant at Circus, William Lennox, Bobby, Master Short, Rosie, Helen Steady, Edna Kingsley, Edna Earle London, Florence Ogden, Gay Roe, Mina Schimmler, Mrs. Anna Ward, Eune, Lottie M. Fowler. This week, When Women Love.

METROPOLITAN.—The Devil was the attraction at this house last week, with Edward Emery in the title role. Walter Green as the artist, called Janos Szuki, and Rebecca Warren as Madame Lascio. This week, Ninety and Nine.

WANT END.—John Mason in The Witching Hour opened a week's engagement at this house on Sept. 21. A crowded house greeted the company, which throughout the play received with enthusiasm and appreciation the play and the work of the actors. Mr. Mason responded to insistent calls for a speech after the third act, and in a few words thanked the audience for the cordial reception extended to him and the players. The cast was the same as that which appeared at the opening of the season. This week, The Mimic World, with Gertrude Hoffmann.

Hudson.—The postponed opening of Robert Edson in The Offenders took place last night.

THE USHER



Gertrude Nelson Andrews, whose latest play, in Berkshire Hills, has proved to be successful in the hands of the Ferris Stock company at Minneapolis, where it was first performed, writes with characteristic wisdom to THE MIRROR on a subject much discussed of late:

"All kinds of answers have been made to a certain puzzling question: 'Why is business falling off in many of the cheaper melodrama houses?' she says. And she feels prompted to offer this suggestion, which has come into her understanding:

"A tramp life and big excess baggage bills have made me a great frequenter of libraries. Then a library is a home spot in every community where a stranger who loves books may always meet friends. I have found it, too, a most fascinating place in which to study life types.

"For a long time now I have ceased to be surprised not only at the class of men who frequent our public libraries, but at the kind of literature they read. They are largely laboring men; not those who work for salaries, but the wage earners. And I have found this true in the cities from the Atlantic to the Pacific.

"At first I was inclined to think they had drifted in to read the newspapers or the lighter current literature, and because it was a comfortable place to sit. But through various experiences I learned very differently.

"In those libraries with open shelves, where one feels free to wander and browse at will, I have found nearly always of evenings a crowd of these men around those shelves where are the books of sociology. Finally I took to questioning the librarians, and everywhere I have received this same answer:

"The men who to-day are doing the greatest amount of reading are those who belong to the laboring classes. And they read the most solid things—history, biography, and particularly do they read the books on sociology. They are going down to the foundation of things. They are gaining a broader knowledge of the philosophies of life and of governments."

"It is to this class of men that the cheaper theatres must appeal. And the men themselves are growing beyond the empty, clap-trap theatricalisms—the things absolutely without reason. If they desert the theatres their wives must also desert.

"It must be a better class of plays—plays more simple and human, with a substratum of philosophy, that will draw them back again into the theatre. It is the same old story of revolt against a depreciated intelligence."

John Craig was invited last week to address the Monday meeting of Baptist ministers of Boston, and talked to them on "What an Actor Expects When He Goes to Church."

Mr. Craig said the actor does not expect, nor does he wish to see and to hear, the methods of the theatre in the church. Each has its place. There are sensational preachers who appeal solely to the instincts of the mob, preachers who lack sincerity and show it plainly. The actor does not want to hear such preachers. While the church and the theatre are distinct in their functions, he said, the actor's vocation and the minister's are in some ways akin. Both appeal to the public, and must have their audiences to give them heart in their labors. Both must have within them the power to convince and the power to make plain the truth. The actor, as well as the clergyman, is deeply impressed by and seeks to give expression to the truth of the words he utters. Coming to the exact topic, Mr. Craig said:

When the actor goes to church, he does not want the sermon hurried or thundered at him, and he does not want the preacher to intimidate him. He will be convinced and impressed more by simple and persuasive speech than by the mere superficial polish of the pulpit orator. The actor, as a matter of fact, believes in the power above that controls us, and it is base calumny to say that he has no reverence for sacred things. I venture to say that there is more sincerity to the square inch in the acting of plays that have to do with religion than in the plays which neglect or overlook it, or in the plays which are wholly pagan and with no religious impulse whatever. It is folly to say that religion has no place on the stage, an assertion sometimes made. It is no degradation for the actor to play the villain if he happens to be cast for the part, but with what greater feeling, on the other hand, can he do justice to the role of a good man, or the role of a clergyman. He knows that the sentiments he utters will be echoed by the audience.

It is comfort and consolation that the actor asks for and that he should receive whenever he goes to church. I know many a brother actor, disconsolate and weary, who seeks the church as a refuge from his troubles. And what a duty it must be that you owe him, or the disconsolate in any profession or any walk of life! The church and the stage are drawing yearly nearer and nearer together. You would, I am positive, give the actor all the comfort that was within your power. You would not deny his profession, you would not warn him of its pitfalls—no one knows better than he what they are—you would not preach to him the sinfulness of ambition, for ambition, which may be of the wildest and most commendable of passions, is the very breath of his life. Your kindly words would give him hope and comfort for this world as well as for the next, your cheerfulness would help him onward in his struggles and give him courage, and you would talk with him as man to man, and not as preacher to actor. That is the way the actor wants to be treated. He asks to be considered one of the vast multitude of humanity, and not to be singled out as a marked man because he happens to belong to a certain profession that once upon a time was under the ban of the church, but which, I venture to say, is one of the noblest professions that man can follow. I follow it because I am proud of it, and because I love it, and because I believe that I am doing good to mankind in it.

The preachers asked Mr. Craig many questions after his address, and he answered them, apparently, to the satisfaction of the querists.

The recent outbreak of violence in Paris has had an interesting effect on the theatre. Three Paris theatres, the Grand, the Renaissance, and the Comedie, were unable to perform on a recent evening, owing to the strike of the electricians, that left the theatre in darkness, and thus took their pay. To remedy this, and M. Potaud, the head of the Electricians' Union, claiming damages, and their contention that M. Potaud had abused the right to strike was maintained. The judges who rendered a decision in favor of the performers declared that M. Potaud, as the responsible head of the electricians, had charge of a public service the members of which have no more right to disarrange public functions than postmen or railroad employees have. Such a disturbance of the economic conditions of a great city was not to be tolerated, and workmen injured thereby have a right to sue for their salaries, he said.

ACTORS' CHURCH ALLIANCE.

Local and National Headquarters, 550 Seventh Avenue, New York.

The regular tea was served at headquarters last Thursday afternoon. Among those present were C. T. Catlin, Mr. and Mrs. J. A. Brown, Miss R. B. Harris, Esther Bole, and the Rev. T. H. Hill, President of the New York Chapter, who has just returned from the White Mountains looking much better after a long rest. Dr. Hill extends a hearty welcome to all members of the Alliance now in the city to attend any service and receptions of the Chapter. He also extends the liberty to any children of the profession to attend the day school and kindergarten located in the Parish House, Thirty-ninth Street and Seventh Avenue. The sessions are from nine to three o'clock each week day. There is no charge for tuition, and the children can always return to their places if called away on the road. Applications can be made at any time either to Miss E. A. Rolph, principal, or Miss O. D. Drecher, secretary of the Alliance, at 550 Seventh Avenue.

The regular meeting of the Board of Directors will be held at headquarters this Wednesday at 3:30 P.M. It is hoped all officers now in town will attend. The regular meeting of the National Council will be held this Friday at 3 P.M., at headquarters.

ARREST IN COPYRIGHT CASE.

Nance O'Neil and McKee Rankin were arrested on Sept. 21 on the charge of infringing the copyright of The Fires of St. John, held by the author. About two weeks ago the managers of the American Theatre, San Francisco, where Miss

JOSEPH WHELOCK, SR., DEAD.

The Veteran Actor Expires Suddenly While on His Way to a Rehearsal.

Joseph Wheelock, Sr., died suddenly yesterday morning while on his way to rehearsal with the Shimmer company in The Honor of the Family. He had closed up his home at Atlantic Highlands, where he had been living during the summer, and was prepared to start out with the company. According to information received by Mr. Shimmer, Mr. Wheelock died on the boat from the Highlands to New York. Members of the company say that he had been complaining of his heart for some time. Mr. Wheelock was about seventy years old. Following is a record of his career:

Mr. Wheelock's career on the stage has covered more than fifty years. He made his first appearance at the Boston Museum during the season of 1883-1884 as a supernumerary, and was engaged as one of the stars of the company of the stock company. He remained there for three years, and after the first year was intrusted with important parts, continuing in the support of leading stars. During the engagement of William Booth at the theatre Mr. Wheelock was engaged to play with the Booths, appearing at the Chatham Theatre and afterward at Barnum's Museum. Then followed an engagement at Nashville in the same company with Tom Wilson, W. H. McVicar, and Tom Wilson. While in the Booth company, Mr. Wheelock played leading parts in the company, that included William Warren, Miss Vincent, Annie Clarke, and many of the other famous players of that famous organization. E. L. Barnum was the stage manager. Mr. Wheelock remained only two weeks, and then accepted an engagement to play under John Ford's management, first in Washington and then in Baltimore. During this engagement he made a hit in the title-role of The Stranger, and originated the leading role in Dutch Arden. This was in 1888. After that he played leads in the theatre and star company engaged by the Booths for the Academy of Music in Buffalo. After a season here he went to Memphis, and then went under the management of Sam Quillie at the National in Cincinnati, and later under Robert Miles. During the following summer he appeared in Buffalo, and then went to Chicago for the company at Wood's Museum. He was there engaged by J. H. McVicar to play leads at McVicar's Theatre, returning from there, he remained there until 1902. Mr. Wheelock had met Edwin Booth at the Academy of Music in Buffalo, and when that star came to Chicago he asked to have Wheelock play opposite him. He was the original Bob Sackett in Booth's Henry's Farmhouse in Chicago. The great Chicago fire destroyed the theatre and ended Wheelock's engagement. He then played in support of J. H. Wallack, Jr., and Caroline Dickinson, under John Ford's management. After that he appeared at the Grand Opera House, New York, in a play called Vendue, which failed. He then went on the road as leading man with Charles Frohman in Divorce. At the end of this engagement he went to Booth's theatre as leading man. He played with Adelaide Neilson there, and went on the road with her, but soon went back to Booth's, to replace Charles Thorne as Hawshaw in The Thief of Love. After a road tour with Agnes Booth he entered into partnership with Theodore Hamilton and

HARRY CORSON CLARKE AND MARGARET DALE OWEN.

Harry Corson Clarke and Margaret Dale Owen have their season's plans fully outlined. Mr. Clarke closed with The Mimic World on Saturday, having played at the Casino all summer, and Miss Owen returned from her vacation in time to share in the success of Mr. Clarke's new

sketch produced at the Belasco Theatre. A limited engagement in vaudeville will begin at Philadelphia on Oct. 5, after which Mr. Clarke and Miss Owen will make another starring tour of the entire Western country, throughout which both are deservedly popular.

O'Neil presented the play last season, were arrested on a like charge brought by Charles Sui-chard, who claimed a right to the translation used. This translation is published by John W. Luce & Company, of Boston, who had the play copyrighted in the name of Hermann Sudermann.

Mr. Rankin says that John B. Schoeffel, under whose management Miss O'Neil was acting in 1904, arranged with the publishers to pay a two per cent. royalty on the play. Rankin refused to pay more than this, he says, when he took over the management of the star. He claims that nothing was done about the matter until after they had been playing in San Francisco for eight weeks last summer.

On the appearance of Mr. Rankin and Miss O'Neil in United States Marshal Henkel's office last Tuesday they were held in \$1,000 bail each for examination on Oct. 8. Bonds were furnished by Phyllis Rankin.

BERTHA KALICH'S PLAY.

Bertha Kalich yesterday began rehearsals of the new play written for her by Madame Fred de Gresse under Harrison Grey Fiske's direction. The production will be made at the Lyric Theatre, Cincinnati, on Oct. 28. Madame Kalich's role is that of a fascinating and impulsive woman who faces the conflicting interests of love and artistic ambition. The play tells a story of a star and theatrical life in Paris. The company associated with Madame Kalich includes among others Frank Gilmore, Pilar Morin, famous in the pantomimic art; Eda Bruna, Florine Arnold, Ernest Stallard, Fred W. Peters, C. Jay Williams, George Le Gendre and Thomas R. Mills.

TESTING AN ODD LAW.

Jules B. Bliste, resident manager of the St. Charles Orpheum, New Orleans, was arrested on Sept. 26 for an alleged violation of the Byrnes Theatre act, passed at the last session of the Legislature, that prohibits patrons of all theatres from taking seats after the curtain rises. Mr. Bliste was released on bail, and the case will come up for trial later. The penalty for each violation is \$25, or thirty days in jail.

HENRY BLOSSOM, JR., MARRIED.

Henry Blossom, Jr., and Margaret Seely, were married on July 4 at White Plains, N. Y. They kept the marriage a secret until last week, in spite of the fact that there were present at the wedding a dozen intimate friends. The bride's father, Samuel Seely, has a large stock farm in New Jersey.

VISITED THE FORREST HOME.

Robert E. Stevens, superintendent of the Actors' Fund Home, West Brighton, Staten Island, and Col. T. Allison Brown, now residing in Jenkintown, Philadelphia, were visitors at the Edwin Forrest Home, Springbrook, Sept. 25.

REFLECTIONS.

The roles formerly played by William Cameron and George Martin in London have been combined into one part, now played by F. J. McNamara. Vivian Ogden has left The Merry Widow to resume her part of Miss Mary in New stages of the Cabaret Theatre.

George W. Sumner, who transferred from the Herald Square to the Grand Opera House, Brooklyn, as house manager, has been named as his successor at the New York theatre.

May Robson's season in The International of Aunt Mary, which opened in New York last winter and was continued on the road through the spring and summer, will close on Oct. 5, when the company will lay off for two weeks.

The tour through the Pacific States has been remarkably successful.

A second company is being organized to play Fluffy Ruffles in the territory Illinois, Wisconsin, and Michigan. The tour will begin at the Wood Theatre, Kansas City.

The Irving Place Theatre, under the management of Otto Weil, will open on Oct. 1, with Hausenreiter (The Douring Hussar), a comedy by Kodelberg and Shoroumnick.

The Savoy Italian Opera company will open at the New Star Theatre to-night in Lucia di Lammermoor, with Signorina Ely Barnato in the prima donna role.

Gen Edwards entered the cast of School Days last Thursday night to play the Italian boy, a character he originated in vaudeville.

J. J. Coleman, whose elevation to the thirty-third degree in Masonry was announced last week, is director of degree work in the New York Consistory of the A. A. O. U. Masons; a member of Pacific Lodge, Columbia Commandery, Knights Templar; Constitution Chapter, Royal Arch Masons; Mecca Temple, A. O. O. Mystic Shrine; and of Adelphe Council, Royal Select Masters.

Otto Gebuhr, juvenile comedian from the Court Theatre, Dresden, arrived in New York last Tuesday, to appear at the Irving Place German Theatre.

John Arthur, the original Sate in Paid in Full, returned to the New York cast last week. He has been in London assisting in staging the Aldwych Theatre production of the piece.

Maxine Elliott will begin her annual New York engagement in Myself—Betina, at Daly's Theatre next Monday night, Oct. 5.

Gullia Strachock, who is the niece of Adelina Patti and daughter of Max Strachock, made her debut before a New York audience last night at the Broadway Theatre in the role of Zoraida in Algeria. Miss Strachock is the understudy of Ida Brooks Hunt.

Louis Mann and The New Generation company are returning to New York from the Chicago engagement for a two weeks' rest before resuming the tour. Several changes will be made in the cast and the next opening probably will be in New York.

Cyril Fitch's play, The Truth, was given its first performance in Berlin on Sept. 24 and met with high praise.

The first performance of Hilde Janis in The Fair Co-Ed was given in Detroit last night.

The first performance of Marcelle at the Casino Theatre has been postponed until Thursday night. The press agent gives the non-arrival of the star's Paris gown as the reason.

Mildred de Vere, who is to be a member of Anna Held's company this season, arrived in New York last Friday, accompanied by her husband, Tom Terrier, an English actor.

The first performance of Marcelle was given at Providence, R. I., last Thursday night, Sept. 24.

A copyright performance of The Fair Co-Ed was given in London on Sept. 23.

Next Sunday at the "Little Church Around the Corner" special services will mark the sixtieth anniversary of the church.

Nance O'Neil began her season in Agnes at Lowell, Mass., on Sept. 25. She will come to the Majestic Theatre on Oct. 5.

The Regeneration will be withdrawn at Wallack's Saturday night, and on Oct. 6 His Wife's Family, by George Edgerton, will be produced with Arnold Daly in the principal role. In his support will be Edwin Arden, Edward Harrigan, William Harrigan, and Doris Keane.

Cohan and Harris are planning to send out a revival of Channing Pollock's play, The Secret Orchard, on a tour of the West.

CURRENT MOVEMENTS.

Week ending October 1.
ACADEMY OF MUSIC—The Round Up—125 times, plus 5th week—34 to 41 times.
ALHAMBRA—Vaudeville.
AMERICAN—Italian Grand Opera in repertoire—4th week.
ASTOR—William Hodge in The Man from Home—7th week—50 to 57 times.
BELASCO—George Arliss in The Devil—7th week—45 to 52 times.
BUJOU—Commencing Sept. 29—A Gentleman from Mississippi—1st week—1 to 7 times.
BLANKET—Vaudeville.
BROADWAY—Algeria—3th week—34 to 41 times.
CASINO—Commencing Oct. 1—Louise Gunning in Marcelle.
CIRCLE—School Days—3d week—19 to 27 times.
COLONIAL—Vaudeville.
CRITICISM—Eddie Williams in Fluffy Ruffles—4th week—22 to 29 times.
DALY'S—Girls—2th week—215 to 225 times.
EMPIRE—John Drew in Jack Straw—3d week—16 to 23 times.
FOURTEENTH STREET—Moving Pictures and Vaudeville.
GAIETY—The Traveling Salesman—2th week, plus 4th week—25 to 32 times.
GARDEN—Evelyn Stevens in The Devil—7th week—45 to 52 times.
GARRICK—Joseph Byrne and Alexandra Carlisle in The Mollie—5th week—30 to 36 times; May Irwin in Mrs. Peckham's Carouse—1st week—1 to 8 times.
GERMAN (Grand Place)—Commencing Oct. 1—The Dancing Hussar.
GERMAN (30th Street)—Commencing Oct. 1—The Escutcheon.
GRAND OPERA HOUSE—The Mimic World—8th week, plus 4 times.
GRAND STREET—The Gambler of the West.
HACKETT—James K. Hackett in The Prisoner of Zenda—3d week—5 to 15 times.
HERALD SQUARE—Three Times—10th week—115 to 122 times.
HIPPODROME—Sporting Days and Battle in the Ring—4th week.
HUDSON—Robert Edison in The Offenders—1st week—1 to 8 times.
HURST AND BEAMON'S MUSIC HALL—Harry Bryant's Extravaganza.
KALICH—Yiddish Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Girls of Gottenberg—5th week—28 to 34 times.
LIBERTY—Lillian Russell in Wildfire—4th week—25 to 32 times.
LONDON—American Burlesques.
LYCEUM—Billie Burke in Love Watches—6th week—37 to 44 times.
LYRIC—Lulu Glaser in Mile. Mischief—1st week—1 to 7 times.
MAJESTIC—Closed Sept. 28.
METROPOLIS—Ninety and Nine.
MINER'S BOWERY—Yankee Doodle Girls.
MINER'S EIGHTH AVENUE—Pat White's Gaiety Girls.
MURRAY HILL—Al Reeves' Show.
NEW AMSTERDAM—The Merry Widow—5th week—296 to 408 times.
NEW STAR—Commencing Sept. 29—Savoy Italian Opera company, in repertoire.
NEW YORK—The Follies of 1908—83 times, plus 4th week—25 to 32 times.
OLYMPIC—Gay Morning Glories.
SAVOY—Mateo—2d week—4 to 11 times.
STUYVESANT—Fronche Bates in The Fighting Hope—2d week—7 to 14 times.
THIRD AVENUE—When Women Love.
VICTORIA—Vaudeville.
WALLACK'S—Arnold Daly in The Regeneration—5th week—33 to 39 times.
WEBER'S—Paid in Full—19th week, plus 7th week—50 to 57 times.
WEST END—Mary Mannerling in Glorious Betsy—25 times, plus 8 times.
YORKVILLE—The Devil.
* No performance given last week.
† Postponed to Thursday evening, Sept. 24; 1 performance given of Father and Son.

NEWS FROM CHICAGO.

A NEW THEATRE OPENS AND THE OLD HOUSES ARE WELL FILLED.

The Fine Arts Theatre with a Stock Company—The Girl Behind the Counter—Fine Stock Productions—Several Devils—Notes of Theatrical News and Personal Chat.

(Special Correspondence of The Mirror.)

CHICAGO, Sept. 28.—Chicago's newest theatre, or latest addition to the regular list, the Fine Arts Theatre, was well patronized during the week in spite of the unseasonable and steadily continued warm weather. A version of The Devil, played by Adelaide Keim, Henry C. Mortimer, George Soule Spencer and others, proved an interesting opening bill for the new career of this little house. Miss Keim, for several seasons a star-like leading woman at the Bush Temple Theatre, was a captivating blond Jean and played with her usual deftness and success. Henry C. Mortimer was a handsome Janus, and met the unusual demands of the big emotional scenes in the second act with exceptional skill and strength. Mr. Spencer played the Devil with much of the necessary dominance, lago-ness, sneeringness and face play. It was rather strong and finished. Laurette Taylor was good as Clara and Alice Fleming as Elia. William Robinson, the veteran, played the servant, J. H. Haselton the merchant. Elizabeth Van Buren, Lillian Williams, J. N. Cordain, Nan Follis and Chauncey Keim are in the cast. Will J. Block is managing the company for a man of means.

Richard Harmeyer, for many seasons manager of the Studebaker, has been appointed by the Studebakers (Fine Arts building owners) to manage the Fine Arts Theatre. We were just about to say something original (Richard is himself again) when he fell into a hole in the Fine Arts Theatre stage and hurt his leg severely. A surgeon dressed the wound and advised him to go to bed, but having just opened the theatre he pluckily remained on duty.

George Allison, back at the Bush Temple and in such a part as Richard in The Altar of Friendship, makes the theatre seem the clean, pleasant place it used to be. Mr. Allison gives these leads a distinction with naturalness and ease which might few leading men can give them. Both he and Miss Rivers received an ovation when they first appeared for the season at the Bush. Thelma Lawton, the tall and graceful leading woman, played Sally nicely, unfailing sincerity with a pleasing manner which made the part most agreeable. Thomas McLarnie did the ex-convict with unusual strength and ability. The production showed the skillful direction of Henry V. Kelly, long done handsomely in the best taste, with care given to all details. Thus Mr. Thanhouse is maintaining the Bush at its best.

Julian Mitings rivals "Honey Boy" Evans in the Cohan and Harris Minstrels at the Auditorium, and his truly wonderful female impersonations are the most distinctly remembered incidents of a good big programme of hits. Mr. Evans is as easily and completely successful as ever with his joking and singing, but he should use his voice more.

Low Fields, bringing us The Girl Behind the Counter from London via Broadway, did us a favor in many respects, though there seems to be some question about this in the minds of some critics on account of the Salome dance introduced by Lottie Faust. This Salome question was decided by the Metropolitan Opera supporters, New York, and they were right. It is not good entertainment. Miss Faust does the dance fairly well and without particular suggestiveness. If the stage must have an attack of Salomeitis, let's have it and get over it as soon as possible. Mr. Fields has a variety of parts and all enable him to tickle the Garrick audiences immensely. His personal popularity can overcome several attacks of Salomeitis. Canine Edis, clever and most ingratiating, delighted with her acting and her songs. Daisy Dumont was another warmly welcomed stranger. All her songs were heartily enjoyed. Pearl Land, Roger Siegrist, Denman Mayle, and Charles Judels and others completed a good company. The excellent music, the interesting and funny story, and the exceptionally handsome production have been appreciated.

The palatial Majestic, which seems especially grand after visiting some of the Eastern "million dollar" vaudeville houses, held big audiences all last week. Probably McIntyre and Heath were the strongest magnet on the bill, leading from the applause the other stars. Clayton Kennedy and Mattie Rooney and the Murray Sisters were exceptionally popular. Angela Dolores, with Robert Keller and Harry Fries did the Cupid at Home comedietta, by Edgar Allan Woolf and Ida Von Trautman, very well.

Two stock surprises occurred here lately: York State Folks was announced for the People's, Marlowe and College theatres; and the Mansfield production of Beau Brummel for the Bush Temple Theatre. Manager Charles Marvin made Fred Wright a most tempting offer for York State Folks, and Mr. Wright, who was in the city flitting with Fortune in the amusement parks, yielded. Mr. Mansfield's widow was induced to let Manager Edwin Thanhouse use Beau Brummel a week.

The People's Theatre stock and productions are much improved this year. So are the others, for that matter, and Chicago may have the satisfaction of knowing that no matter if Salome and the Devil invade the Loop hand in hand they can still find the normal drama well played in the four good family theatres. Like the Altar of Friendship at the Bush last week, A House of a Thousand Candles at the People's was just a bit too modern and up-to-date for the heart-interest-and-comedy-story-eaters of the neighborhood. Marie Nelson did Marian gracefully, Rodney Hanna the new leading man, a very creditable performance of young Glenara, being earnest, strong and natural, with good appearance. Fred Julian did Bates particularly well, getting special applause. Isabelle Randolph was good as Gladys and Thomas Swift as Larry. Stage Director Frank Beals put the play on attractively.

Mr. and Mrs. Lew Fields were guests at a Striplin Club, Stock Yards, luncheon, Tuesday. Possibly they heard their steaks "mooring" as they went into the yards.

Miss Ilon Bergers has succeeded Gertrude Des Roches in The Broken Idol at the Whitney. Marie Radcliff played Madge Voe's part temporarily.

Phil Peters, Jr., son of Phil Peters, the famous vaudeville performer who is filling a four years' engagement in Europe, just now in London, has arrived in the city to begin a vaudeville engagement with Johnny Gear. Mr. Peters, Jr., inherits a pleasing personality and his father's well-known good looks.

A whole stock of devils is to be let loose from Chicago and vicinity soon. A show printer is to put out four companies and a local speculator two.

The regular season of the Studebaker will begin on Oct. 6 with Fritz Scheff in Mr. Dillingham's new production, The Prima Donna. To be seen here for the first time on any stage. The Top of the World closed Saturday after a run of four months, leaving the house dark this week.

The Olympic Theatre has been transferred from the management of Kohl and Castle to that of J. J. Murdock, and the announcement is made that Mr. Murdock will call it the Olympic Music Hall, and will conduct it somewhat as he did the Masonic Temple Roof Garden Theatre.

Kid Gabriel, who has prepared a special copyrighted series of Frederick Remington's studies of horse and rider, from drawings in Collier's, has arranged to present them for a try-out the first part of this week at the Virginia. A paper-mache horse is used.

The run of The Devil at the Fine Arts Theatre came to a sudden stop last week Friday because the ghost did not walk and because a newspaper attached the scenery for debt.

Players announced for the Garden Theatre in-

clude Julia Frary, prima donna; Nellie Beaumont, Cecile Breton, Hale Hamilton, Jane Evans, Mabel Laffin, and John McIlhenn. The musical play is entitled The Winning Miss.

Rose Melville has again proved the personal power of the Highgate at the Great Northern, in spite of the exceedingly warm weather all week.

Edmund Brown and a good company have played The Lion and the Mouse strongly to good houses at McVicker's.

George D. Baker and Ann Bronough, two well-known Chicago stock players, are the leads in Graustark at the Great Northern this week. This play was one of the most successful bills of a recent season at the Bush Temple.

William Faversham comes to the Garrick next week.

A Waltz Dream comes to the Illinois on Oct. 4. Fifty Miles from Boston comes to the Auditorium to-night for three weeks for the Police-men's Benevolent Association.

Low Decker will begin his annual engagement at McVicker's on Oct. 4.

Sosman and Landis, of this city, have duplicated the scenery of Polly of the Circus for another company which Mr. Thompson will send out with Edith Talleferro. It is said, at the head, Thomas Meigs has made models of the scenery for Charles Ram Kennedy's new play, and Mr. Kennedy has taken them to England with him.

A grand opera season will begin at the International on Oct. 3 under the management of Miles Glickman, owner of the theatre. Joseph Shadash, Aida Henni, Sig. Russo, Martha Mayne and Harrison Bennett will be among the singers. Faust will be the opening bill.

Emmett Carrigan is at the Haymarket this week; also T. Nelson Downes, Hawthorne and Hart, Devlin and Wood and others.

McIntyre and Heath remain over at the Majestic and will give a new act. Carter De Haven, Flora Farber, Carlotta, Byers and Herman and others are on the bill.

The bills this week: Grand Opera House, Wilton Lackaye in The Battle; Garrick, Low Fields in The Girl Behind the Counter; Powers, The Servant in the House; Chicago, The Devil; the Devil, with Henry Ditz; La Salle, The Girl at the Helm; Princeton, A Stubborn Cinderella; Whitney, The Broken Idol; Colonial, The Yankee Prince; McVicker's, The Lion and the Mouse; College, York State Folks; Auditorium, Fifty Miles from Boston; Bush Temple, Salome Jane; Marlowe, The House of a Thousand Candles; People's, Sam; Columbus, The Lost Trail; Academy, The Spirit of Paul Deane; Bijou, The Indian's Secret; Alhambra, The Cowboy Girl; Criterion, Ophium Smuggler.

OTIS COLBURN.

HEARING ON SPECULATOR MATTER.

At a meeting of the Board of Aldermen held yesterday (Tuesday) afternoon to determine whether the ticket speculators shall be permitted to continue the sale of theatre tickets, the theatrical managers presented their case through Marc Klaw. Mr. Klaw took the stand that neither the Aldermen nor any other law-making body had a right to dispose of the privilege of selling theatre tickets in front of the theatres or anywhere else.

During the hearing Mr. Klaw, replying to a question, said he knew of a half-dozen theatres that sanctioned the selling of theatre tickets by speculators.

Mr. Klaw said that it is the custom of most theatrical managers, including himself, to send to the leading hotels six to eight tickets to each hotel, or eight tickets all told, being the maximum number of tickets sent to the hotels from a theatre whose seating capacity is 1,675.

Mr. Klaw declared that during the Harry Lauder engagement under his management at the New York Theatre he reduced the price of seats to \$1, and that through the ticket speculators 90 per cent. of the tickets were sold for \$2.

Judge Newburger, representing the ticket speculators, was prepared to state their case, and asked for an adjournment. An adjournment was granted until Thursday of next week at 2 o'clock.

Other managers present were Charles M. Burnham and Daniel Frohman.

NEW COSTUME DEPARTMENT.

Robert Warring, who has one of the largest stocks of costumes of all kinds and character in fine condition for sale at very reasonable figures, has also recently fitted out with entire new costumes the Madame Herman Merry Widow company, which recently opened in Havana. The Hallroom Boys and Fanny Rice company. Mr. Warring keeps a large force employed in preparing and supplying costumes weekly to musical comedy companies throughout the country, and is a maker and dealer in all kinds of theatrical wardrobe. His success in this line has been marked, and his facilities for prompt delivery of quick orders are unsurpassed.

JOHN J. MURRAY IN TOWN.

John J. Murray, of the Murray-Mackay attractions, was in New York last week on affairs connected with the firm's two repertoire organizations, the Murray-Mackay Comedy company and the Florence Stock company, both of which he reports doing a very satisfactory business. The Florence Stock is headed by Mr. Murray's wife, Florence J. Murray, and consists of twenty-five players, with a carload of special scenery and two feature vaudeville acts—Hammond, the hoop roller, and the Cycling Brunettes.

ISRAEL ZANGWILL HERE.

Israel Zangwill arrived in New York on the Teutonic on Sept. 24 to witness rehearsals of his latest play, The Melting Pot. He is accompanied by St. Charles. His new play is a story of Jewish life in America. During his stay in New York he will be at the Hotel Wellington.

PROFESSIONAL DOINGS.

Donna Seymour, alleged manager of The Hall Room Boys, who was arrested on the charge of swindling Eugene Grannan, was held in \$1,500 for trial at her hearing in Jefferson Market Police Court on Sept. 21. It is said several other charges will be brought against her.

Guy Coombs, now with James K. Hackett's company, and Anne Bronough, of Chicago, were married by St. Charles at the Chapel, New York city, about two weeks ago. The marriage was made known last Friday.

The Patriot, by William Collier, and with the author in the principal role, was produced at the Apollo Theatre, Atlantic City, N. J., on Sept. 23. J. Hartley Manners collaborated with Mr. Collier in writing the piece. Helen Hale was leading woman.

Paul Gilmore began his season in The Boys of Company B at the Frick Lyceum, Red Bank, N. J., on Sept. 24.

Father and Son, which was withdrawn from the Majestic Theatre Saturday night after four performances, is to be recast and sent out at popular prices.

Gus Rogers was taken ill during the first act of the Rogers Brothers in Panama, at Schenectady last Saturday. He is suffering from an attack of the grip.

Wilton Lackaye has asked the police of Minneapolis to hunt for his valet, Francois Gerard, who disappeared last week with \$210 and some jewelry belonging to Mr. Lackaye.

Amelia Bingham has accepted an invitation to be the guest of honor next Saturday night, Oct. 3, at the one hundred and twelfth dinner of the Hungry Club at the Hotel Flanders. The club, which has not omitted a dinner throughout the summer, has now 290 members, among them being many theatrical people and some of the most distinguished persons in America.

L'Or, a play in five acts, by R. Peter and Danceny, was produced at the Theatre Sarah Bernhardt on Sept. 21.

Mrs. Yarde-Buller, who was popular in London as Denise Orme, has returned to the stage under her former name and is to appear in a new musical play, The Honorable Phil.

Electric Scenic Theatre FOR SALE

A beautiful entertainment called "A DAY IN JAPAN," now one of the features of the Pittsburg, Pa., Exposition. Can be seen there until October 24th. Suitable for an Amusement Park or Exposition of any kind.

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THE RECORD OF DEATHS.

William Farren.

William Farren, the veteran English actor, died at London on Sept. 28, at the age of eighty-three years.

William Farren was the third of the name, his father having been a well-known London comedian, as was also his father. The family has been familiar to the London stage since 1782. Previously to becoming an actor William Farren third appeared as a singer, and at the outset of his stage career he played under the name of Carrester and as William Farren, Jr. He became a member of the Olympic Theatre company in 1856 and sustained the part of Frederick Plum in the first performance of Star-ton's comedy, All That Glitters is Not Gold. He became a member of the Haymarket company in 1863, and made his debut as Captain Absolute in The Rivals. For years he took leading parts there in revivals of English comedy. At the Vaudeville Theatre in 1872 he played Sir Peter Teasdale in a revival of The School for Scandal, and in 1875 he played Sir Geoffrey Chaucery in the first performance of Byron's comedy, Our Boys. He played the same character nightly for three years. In 1878 he sustained the part of Grandfather Whitehead, in a revival of the comedy of that name, which was one of his father's most successful impersonations. He also played Young Wilding in a revival of The Maid. In 1879 he played Joseph Church in the first performance of Byron's comedy, Our Girls. In 1887 with H. R. Conway he started the Conway-Farren English comedy company, which acted in the supporting company of the Grand Old Theatre. He played the part of Adam in As You Like It. He appeared in A Gold Mine and The Bookmaker during the Grand Old Theatre season at the Gaiety, and returned to the Gaiety to play Sir Harcourt Quincey in London Assurance, which his father played when it was first produced in 1841. In 1891 he was again seen as Sir Peter Teasdale, in which his grandfather, William Farren, played when it was first produced in 1772.

He never acted in this country, but his brother, Henry Farren, made his debut here at the Broadway Theatre in 1864, and died in St. Louis in 1891. Henry Farren's daughter, Nellie Farren, was a member of the first safety company to visit the United States. His son, William Farren, has toured America frequently, playing leading old man roles, the last visit being with Olga Nethersole. The son is the theatre's last direct descendant of the oldest acting name in the records of the English stage.

Mrs. Fred Hooker.

Mrs. Fred Hooker, who died in St. Louis, Sept. 2, was born in Dover, England, in 1841, and came to America in 1847 with her mother and two sisters—Kate Reigolds, who was leading woman at the Boston Museum for several years in the 60's, and George, the younger. Mrs. Hooker as Emma Reigolds was subretrie at the Old Bowery Theatre, under the management of George Holland and George L. Fox, for several years. She had been in the supporting company of all the stars of years ago. She leaves a husband, one daughter, Catharine Linyard Falk, one grand-daughter, Freda Linyard, and one sister, Mrs. Elwing Winslow, of Boston. Her remains were cremated in St. Louis.

Notes

His Excellency, Pablo Martin Meliton de Saranate y Navacene, the noted Spanish violinist, died at Biarritz, France, on Sept. 20. He was born on March 10, 1844.

Mrs. Caroline Dunlap, mother of Robert Dunlap, and wife of John A. Dunlap, of the hat manufacturing firm of Dunlap and Company, died at Haines Falls, N. Y., on Sept. 24.

Leslie Carter, of Chicago, died on Sept. 25, of a mental malady from which he had been suffering for more than a year. He was fifty-seven years old.

BROOKLYN THEATRES.

At the Montash Theatre this week, Victor Moore in The Talk of New York is a very popular attraction. Stanley Forde, Lorenta Atwood and the rest of the cast made good impressions. Next week, Frank Daniels in Miss Hook of Holland.

Way Down East is presented by an exceptionally strong cast, and produced in an attractive manner at Teller's Broadway Theatre. Next week, Richard Carle in Mary's Lamb.

The Grand Opera House, under the management of the Schubert, reopened Monday night under very favorable auspices. The Witching Hour, with John Mason, supported by a strong company, was the attraction, and the large audience enjoyed the play immensely. The theatre, renovated and redecorated, with the capacity enlarged, presents a very alluring appearance. The offering for next week is The Gay White Way.

A real romantic Irish drama, Dion O'Dare, with Fluke O'Hara in the principal role, is produced this week at the Majestic. The scenes are all pretty, and the supporting company is adequate. Next week, Ivan Abramson's Italian Opera company.

Corse Payton's Players appear this week in La Tooca, with Minnie Phillips in the same part. The production, as usual, is elaborate, and Miss Phillips gives a very creditable performance. Lee Sterrett, Louis Leon Hall, Arthur Byrnes and the rest of the company appear to advantage. Next week, The Great Ruby.

The Spooner Stock company, at the Park Theatre, offer a very interesting performance of The Hypocrites this week. Jennie McAllister is particularly good, and receives well merited applause. The other parts are in good hands. Next week, The Hair to the Bone.

The Girl of the Golden West is presented in a praiseworthy manner this week by the Crescent Stock company at the Crescent Theatre. Laura Lang, who has made a good impression since the opening of the company here, does good work as the Girl. Dick Johnson is capably played by Edward Mackay, and the part of the sheriff is handled in a creditable manner by Mr. Cummings. Mr. Forbes is a good Jose Castro, and Mr. Beattie is convincing as Nick Brown of Harvard next week.

Florence Rindley is seen this week at the Folly Theatre in her new play, The Nick of Time. Next week, Selma Herman.

A very good production of The Straight Road is seen this week at the Bijou Theatre. Minnie Victoria has the principal roles. Next week, Messenger Boy No. 42.

A Girl's Best Friend, with Lillian Mortimer as the

star, is seen this week at Blaney's Theatre. Next

week, From Star Sing to Liberty.

Tennessee Toss is the offering this week at the Columbia, and Lottie Williams is a very charming Toss.

The stock company at the Gotham Theatre appears this week in Why Women Sin. The parts are in capable hands, and the scenic effects are attractive.

Next week, At Finny Ridge.

Louis Robin's Knickerbocker entertainers this week at the Olympic. The company is large, and the comedians, including Canfield and Carleton, are making big hits.

The World's Western, with Hickey and Nelson as a special feature, will continue at the Star Theatre this week with enthusiastic audiences.

Williams' Ideals offering two musical comedies and an attractive olio is the offering this week at the Empire.

VAUDEVILLE.

The Orpheum bill this week is: Eva Tanguay, the Van Dyck, White and Street, Ray Cox, Hyman Meyer, Charles and Fannie Van, Work and Over, Marian's dog, and Hathaway and Seigel.

The new Fulton Theatre has this attractive bill: The Four Morions, Grace Cameron, Cliff Gordon, Ross and Fessie, Carl Wilbur and company, Barabon Troupe, Princess Yamamoto, Smiri and Kessner, and the Samandras.

At Keeney's this week are: Russell Brothers, Edna May Spencer, William Hawley, and company, Dorothy Norton, Brothers Byrne, Edie Fay, and Five Musical Spellers.

NOTES OF VARIOUS ACTIVITIES.

Printed plays for professional and amateur use, also vaudeville sketches, can be secured of T. S. Denison, Dept. 14, Chicago, Ill., who has issued a new catalogue.

Morgan and Wright, 1512 Tribune Building, Chicago, want a heavy and a juvenile man capable of doubling in hand.

Joseph Clare, a scenic artist of much experience, is at liberty for city or country. He may be addressed 240 East 138th Street, New York.

Huntington, Pa., is to have a new theatre, which will be ready to open about Nov. 1. A house seating 1,000, and with a large stage is being built. J. Sewell Stewart will manage the new Grand, and he wants attractions for this season.

The Hope Opera House, at Plaquemine, La., was thoroughly renovated and redecorated the other month, and will be managed by Lionel Delacour. The house has no opposition, and the management book direct.

E. G. Hineburgh has charge of all the business affairs relating to the tour of Elsie de Tournay, and all letters with reference thereto should be addressed to him at 425 West 118th Street, New York.

Information regarding Viola Carron, at one time with Barnum's Circus, is wanted by her mother, B. J. Dooley, 247 Pacific Street, Brooklyn.

Mrs. De Mille announces that she has added a vaudeville department to her office, and has arranged with Robert Grau to take charge of the new feature.

GOSSIP OF THE TOWN.

Reginald De Koven has secured a third mortgage for \$50,000 from the Mercantile Trust Company on the Lyric Theatre. The mortgage is given for one year at 6 per cent. interest.

Mr. and Mrs. George Allison (Gertrude Rivers) received a hearty welcome in Chicago when they re-opened with the Bush Temple Stock company. Newspapers gave Mr. Allison strong notices and commented on the reception he had on his reappearance.

Evelyn Richman has been engaged to succeed Adele Rowland in Fluffy Bunnies.

The Armour Opera House, at Devil's Lake, N. D., has been converted into a skating rink.

Katherine Keirland has succeeded Dorothy Dorr as Olga in Savare's production of The Devil at the Garden Theatre. Miss Dorr is under contract to Henry R. Harris and is needed for another play.

Harry E. McKee was made a Knight Templar in the Columbian Commandery, No. 1, of New York, on Sept. 8. Mr. McKee is now managing the stage and playing the lead in The Convict and the Girl. Mrs. McKee (Alma Rutherford) is the ingenue and is doing her specialty.

Gustav Conrad, a noted German comedian, who arrived here two weeks ago, is claimed by the managers of both the Germania and the matter will be taken to the courts. Arrangements are being made for his appearance at the Irving Place Theatre in The Dancing Hussars.

Edwin W. Lewis has been engaged by Miller and Kaufman, of Philadelphia, as business-manager for the Eugene Hale company.

Ada Deaves has retired from the cast of The Top of the World, in Chicago, and is now in New York, staying at the Hotel Gerard.

Owing to the illness of Georgia Caline, Ruby Dale will continue in the role of Soula in The Merry Widow until the end of the New York run.

The third company to present The Thief on the road this season began its tour in New Rochelle last night. The cast consists of Clifford Bruce, Charles Walton, Mrs. Hilary Bell, and Helene Wilson.

Davenport Marshall has resigned from the cast of Ralph Johnstone's College Inn, after the preliminary week in Bayonne.

Trinity Chimes, a four-act comedy drama, by Sophie Willey, was produced at the State Street Theatre, Troy, N. Y., on Sept. 21, with the author in the principal role. Others in the cast were Bart Maguire, Frank Robinson, L. B. Brooks, Henry Taylor, Jack Davis, Robert Gaden, Joe H. Lee, Henry Triles, Le Roy Wallace, Grace Marile, Nell Clary, Tommie Franklin, and Gertrude Little.

William A. Grew is doing leading business with the Burwood Theatre Stock company, Omaha, Neb., this season, having closed his own company at Asbury Park, N. J.

Nellie Beaumont has been engaged for one of the principal roles in A Winning Miss, that is to open at the Garden Theatre, Chicago, late in October.

DIED.

HOOKE.—Mrs. Fred Hooker (Emma Reigolds) at St. Louis, on Sept. 2.

FARREN.—William Farren, at London, Eng., on Sept. 28. Aged eighty-three years.

THE MOVING PICTURE FIELD

REVIEWS OF NEW FILMS.

A Consistent Thriller from the Biograph—A Splendid Comedy from the Edison—Other New Ones.

Where the Breakers Run (Biograph).—The Biograph actors have done some excellent work in this subject, throwing around the story an air of reality that adds one hundred per cent. to the interest of a consistent and thrilling plot. A party of young people go to the seashore for a day's outing. The actors do not merely pretend to enjoy themselves, but it is evident in the pictures that they enter thoroughly into the sport, which is, after all, the secret of true acting. In the meantime a murder occurs from confinement, and is at large on the beach. One of the girls in the bathing party is playfully pursued by her companions, and in seeking to elude them jumps into a rowboat. Suddenly the music appars, jumps into the boat with her, and shores off. The joy of the pleasure party is turned into a panic of apprehension when the helpless situation of the girl is discovered. Of course, she is rescued at the critical moment when the music is about to kill her, but it is only after an exciting and realistic chase on the water in another boat. The pictures have excellent photographic quality.

The Gans-Nelson Fight (Chicago Film Exchange).—The pictures of this contest presented at Hammerstein's Victoria last week were made a feature on the bill. The views, while not as perfect as some other fight pictures have been, are complete and sufficiently clear for the purpose.

Byron and Kern (Lubin).—These views include Mr. Byron on his farm and in his study, and Mr. Kern receiving notice of his nomination. The pictures are clear and very interesting.

Romeo and Juliet (Gaumont).—An American company, the Vitaphone, recently produced a film of this subject, which was referred to in *The Mirror* at the time as one of merit. It must be admitted that the Gaumont production, which only recently reached this country, is equally entitled to praise. It is splendidly acted and acted and the story is carried to the audience with absolute clearness.

The Apprentice's Heroism (Itala-Rossi).—The merest pretense of a plot injected into this picture-story is fairly well catered to by the director, who has cut a boy who is bound out as an apprentice happens to pass a burning building and aids in the rescue of a baby from the flames. That is all. The picture is up to the standard American spectators have been educated to expect.

Benny's Saw (Gaumont).—Anything more hopelessly inept than this "bad-boy" picture would be difficult to imagine. The boy with a saw pretends to cut various articles of furniture at vital points, but it is done in such a bungling manner and the disasters that follow are so far fetched and strained that there is absolutely no humor to be extracted from the situations.

The Leprechaun (Edison).—"Leprechaun," according to the Century Dictionary, means "in Irish superstition, a pygmy spirit, supposed to grind meal, make shoes and do other services for persons who treat him well, and is distinguished by his habit of giving out a small bag of gold to those who have been good to him." Based on a variation of this legendary belief, the Edison author has constructed one of the prettiest picture-stories it has been the pleasure of *The Mirror* to review. An Irish peasant girl and her sturdy peasant lover seek the assistance of the Leprechaun to save the girl and her widowed mother from eviction, the girl having offended their noble landlord by repelling his dishonorable advances. An old witch who has her own grudge against the landlord gives them a charm which enables the goodwill of the Leprechaun, who is found in his rocky abode by the Irish lad. Transformed into a mounted gentleman, with his pockets full of magic money, the lad returns to the little cabin just in time to pay the landlord and his agent and stop the eviction. A receipt is given for the rent in full, whereupon the money paid turns into worthless leaves. The landlord's fury at being outwitted is of no avail, and he is obliged to leave the premises in a peaceful possession. The story is admirably interpreted by the acting company, and the scenes are selected with excellent judgment, with one possible exception, where two characters seem to appear in a modern detail hardly in keeping with the remote period when the events are supposed to have occurred.

A Smoked Husband (Biograph).—In this film, the Biograph Company has produced a series of comedy situations that are novel as well as funny, and the acting company has made the most of each opportunity. The husband, whose life is aroused by the shocking discovery that his wife's new gown, which he has just paid for, is of the director's kind, is further amused by seeing a note dropped by the housemaid. This note is from the maid's crook lover, telling her to be ready to let him in, the object being robbery, but the husband assumes that it is from some paramour of his wife, and he hides in the chimney to detect the guilty pair. In the meantime, the wife orders a fire started in the fire-place, and then discovers the maid's preparations for robbery, and calls the police. The racket made by the husband leads to the detection of the crook in hiding, and after the real culprits have been captured the police are ready for the husband, as he comes out of the chimney top, covered with soot. He eludes them by jumping from the roof and landing on two dozen all three falling into a mortar box from which they emerge in a sad plight, after which the complications are cleared up and the husband realizes the folly of his jealous conduct.

The Blunderer (Gaumont).—This is a particularly fine comedy subject, both in reference to the story and to the acting. The blunderer is in love with a girl who doubts his courage, declaring that she will wed no coward. To prove his bravery, he attempts to permit himself to be knocked down in the girl's presence. The scheme works so well that the blunderer becomes over zealous in the physical courage line, and insists on showing off with every man he meets, until he runs across a little fellow who gives him a sound whipping and walks off with the girl.

Buying a Title (Edison).—Clever, clean cut comedies are all too rare among moving picture productions, and when one of them happens to appear on the screen it is a pleasure to note the delight of the spectators. It was so on Wednesday at the Keith and Proctor Union Square when Edison's Buying a Title was witnessed by a *Mirror* reporter. The film story is pure comedy, devoid of horse play, and dependent on the most obvious and humorous situations and good acting to arouse the laughter it occasions. A girl's wealthy father is determined that she shall marry a foreign count, but the girl is in love with a plain American and the two lovers arrange that when the count calls, the girl and her maid shall change places while the girl's lover impersonates the butler. The count is in the act of bestowing his ardent caresses on the maid when her policeman friend, tired of waiting at the back door, bursts in, and what happens to the count may be imagined. The plot is slightly reminiscent of a popular vaudeville sketch, but differs sufficiently to warrant a claim to originality. The scenic value of the pictures is of a high order, being the most attractive we have observed in some time.

A Great Wrong Righted (Selig).—The Selig company is giving evidence of steady improvement in the character and quality of its film productions, and this subject is no exception. The story is not new, being the old one of a girl deserted by her betrayer who is about to wed an heiress. But the heiress, an old schoolmate of the betrayed girl, learning of the man's perfidy, substitutes her deserted friend for herself at the wedding and the villain rights the wrong before he discovers the substitution. The story is well handled and acted and the film is highly pleasing to moving picture audiences.

Hired, Tired, Fired (Gaumont).—This comedy film of the ship-board variety hardly up to the high reputation the Gaumont company has gained for comedy pictures. The hero, if he can be called such, hires out to a number of employers, but is so bungling in his work that he has to follow each new job. He works as laborer, porter, bartender, and shoe clerk, and finally lands in a crochery store where the things that happen are not necessary to relate to any one who has ever seen a moving picture "comic."

Never Again (Gaumont).—This is another picture of character similar to the above. A man desiring to cool off on a hot day takes a trip to "Conny lake." True, it is not our own Conny, as we discover when we get a sight of the beach, with its rows of beach-umbrellas, planted in the shifting sands of Lake Michigan, but it is a good enough Conny for the purpose. The man in question has a warm time of it cooling off, and is glad enough to get back to the city. The pictures are rapid and somewhat amusing.

Magie Dice (Pathe).—As indicated by the title, this film is a series of trick pictures. The tricks are novel and amusing, and the spectacular dances that are introduced are very good. The film is colored. When the dice are thrown, the views of motion picture are the specimens of motion photography and it is a pity the Pathe company did not supplement them with descriptive paragraphs or titles in the film to enlighten spectators regarding the names and significance of the tricks. However, the views are quite interesting as they are.

Patty's Palace (Pathe).—This is a series of grotesque pictures, misnamed comedy. Patty is a clown of enormous proportions, and he does things to four policemen of equal size. The pictures were probably intended for the amusement of children, but can hardly be said to be a success even for that laudable purpose.

Culture of Rice (Pathe).—This is a first-rate educational film on the interesting subject. Rice culture, to those unfamiliar with it, is a novel process of agriculture, and each step in the work is illustrated admirably by the Pathe photographs.

Her Newsway Friend (Vitaphone).—The story on which this picture is based is a lurid melodrama of no very great ingenuity and little merit, but it moves rapidly and clearly and carries interest to the conclusion. It was generally applauded at the Devere, where it was seen by a *Mirror* representative. A working girl befriends a newsboy, who turns up "in the nick of time" on all occasions thereafter when the girl's honor or safety is threatened by the "heavy." The scoundrel thoughtfully keeps a paper which the boy picks up, telling him where to take the police and the girl's lover so that they can get in on the final climax, save the girl and get the drop on the heavy. We shall advise Al Woods to see the picture at the first opportunity. Photographically, the film is satisfactory, and the acting is in harmony with the plot.

PRaise FOR FILM REVIEWS.

The Only Means Exhibitors Have for Learning the Truth About New Subjects.

Commeatory comments regarding *The Mirror's* film reviews continue to come in from time to time, showing that they are highly appreciated both by manufacturers and by readers and exhibitors. The following communication puts the case with unusual clearness:

LYRIC AMUSEMENT CO.
DURHAM, N. C., Sept. 18, 1908.

Dear Sir:—I take the liberty of expressing my appreciation of the following review contained in your paper. The review I find of both interest and value, and I trust it will be maintained as a permanent department in your paper. So far as I know it is the only means of obtaining information regarding the manufacturers, which really does not furnish such information regarding the effectiveness of the subjects. Yours truly,

WILLIAM L. BRADLEY, President.

TALKING PICTURES IN TEXAS.

A Stock Company Organized to Control the State for Humano and Cameraphone.

(Special to *The Mirror*).—San Antonio, Tex., Sept. 25.—Messrs. Putnam, Campbell, Linsburger, and Dave Wells have joined with Morris Brock, Linheim and Alexander, and have incorporated under the name of the Wells Amusement Company, for the talking pictures. They have the entire State, with the exception of El Paso. Officers are as follows: August Linsburger, president; Isidore Putnam, treasurer; Max Linheim, secretary. In addition to the Palace these people are putting in a new house on Houston Street. The pictures are being done in the city, and the company will control both the Humano and Cameraphone in this State.

NEW FILM ANNOUNCEMENTS.

Among the new issues of film subjects for this week are the following: The Jewels in question are not stolen—only taken by baby and hidden in a toy dog. Baby's father, a stock broker, suffers a series of financial knocks which put him down and out, but in the end the Jewels are discovered and with them a new start in life is gained.

The Devil (Biograph).—This is not the Molnar story, but an original plot in which the devil as a psychic force is illustrated at work in accomplishing evil.

CONSOLIDATION RUMORS?

Rumors of a consolidation of the Edison and Independent interests continue to be heard in certain irresponsible quarters, but as *The Mirror* stated several weeks ago, they are only rumors and are not subject to verification. It is, of course, always possible that such a step may be taken, but if it ever takes place it will be the result of the confidence of the powers that be in advance of the closing of a deal.

NEW JERSEY LAW INVALID.

Vice-Chancellor Garrison in Jersey City last week declared invalid the law prohibiting children under 12 years of age to enter places of amusement attended. The law exempts entertainments in public and private schools, Sunday schools and churches and hence is deemed unconstitutional. The decision was in the case of William Van Horn, a Jersey City moving picture manager.

MOVING PICTURE SHOWS.

A novel idea is suggested by the news conveyed in this week's column of Moving Picture News in that the Edison and Independent interests have decided to combine their forces and have commenced showing pictures in the forenoon, leaving the houses open for regular traveling attractions afternoons and evenings. This is carrying the dark night plan to the limit.

RUSHING A NEW THEATRE BUILDING.

The *Mirror's* correspondent in Spokane, Wash., writes that bricklayers and masons are working day and night on Dreamland in Main Avenue, which, the promoters expect, will be the most modern picture house in the Northwest. Powerful electric lights have been installed for the night workers, and it is expected the structural work will be completed Oct. 15.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The two moving picture houses at Hannibal, Mo., the Electric and the Richmond, are pleasing good audiences, and the Alhambra, at the Alhambra Theatre, has pleased the patrons of that theatre.

The moving picture houses in Syracuse, N. Y., did much better than the theatres in Fair View (14-19), and are doing a splendid business. The Hippodrome is running Her Newsway Friend successfully this week. There is one moving picture house in Florence, S. C., called the Gem Theatre and owned and managed by E. V. Bentley. They have a change of programme daily and always have a full house.

At the Bijou, in Medford, Ore., capacity houses are the rule; three pictures and one illustrated song each night. Grand (E. J. Bonner, mgr.): Pictures changed three times week to good houses.

A new moving picture theatre opened at St. Louis, Wash., last week. Business has been good since the opening night, and the pictures were very entertaining.

The Clement Theatre, at Dover, N. H., pleased capacity houses Sept. 15-19 with a good line of films. Mr. Fox's A Woman's Jealousy, Freedom for All, His First Job and The Mystery of the Garrison prison were the attractions.

On account of increasing business the Electric Theatre, at Merrill, Wis., removed to larger quarters in the Barrett Block.

The Theatrical and Orpheus, at Pine Bluff, Ark., continue to draw large houses slightly and business is increasing, as the people have developed the moving picture habit to a large extent. The Theatrical offered nothing but the pictures, which filled the house at every performance, but the Orpheus presented a week of Sept. 14 the Two Little Children (in addition to a good line of pictures), who are really wonders, the boy, are only four years, being a marvel as a black-face comedian and monologist. The Crystal Palace, a new moving picture theatre, will open its doors on or about Sept. 1, Jorgensen and Stivers, managers. They intend to install the talking pictures, as Mr. Jorgensen is the owner of three moving picture theatres—the Central Theatre in Galveston and the Christal Palace and Christal Theatre in Little Rock. The Palace here will have a seating capacity of 400 and a good location, directly opposite the Theatrical, making the three theatres within a radius of less than half a block of each other.

The cameraphone at the Todd, St. Joseph, Mo., is drawing crowds during the open time at that theatre. The Bijou Dream, a new moving picture and talking machine theatre, is now running continuous performance.

During the past two weeks, three of the moving picture houses, Macon, Ga., have closed: the Elito,

Garety, and the Lyric. This leaves still in operation the Palace and the Theatrical, which are doing good business. Previous to the closing of the houses noted above, the people of Macon were witnessing about ten miles of film a day.

The Grand, on Third Street, Milwaukee, opened 19 with talking pictures to excellent business.

The Idlehour and the Dixie, the houses in Michigan, Ind., have introduced three vaudeville acts with their pictures, and are drawing greater crowds.

The Empire, in Chicago, N. Y., offering vaudeville and moving pictures, is pleasing large business. The Bright Spot, with moving pictures and music, is drawing large business at every performance. The Gem, not to be outdone by the other pictures houses, is giving away each week gulches plan, to the person holding the lucky number.

The Winter Garden, in New Orleans, La., continues a satisfactory enterprise, and its moving pictures are quite a treat. Sept. 20-25, Miller and Wainwright. Maggie Clancy and Bunker Hill were the vaudeville stunts. The latest film on the Crawford programme at the Shubert Theatre, is entitled Rivals for a Week, and is a full business. The Devil, The Custom Officer's Revenge, and The Wrong Valise were also good views.

Spark's Theatre, in Kansas City, Kan., opened its regular season Sept. 20, with Crawford's moving and talking pictures. The pictures were A Wayward Daughter, which scored heavily. The Old, Old Story, The Bully, and A Good Dinner were other pictures that pleased. The show will be continuous from noon until 11 o'clock at night. This theatre has formerly been used as a music and vaudeville house. Harry Sparks is manager.

At the Bijou, Providence, R. I., Sept. 21-26, among the best motion pictures was The Stadium Games, Murray Bernard, Lillian Leslie and Emma Blanchard were very good. The pictures were furnished by the Nickel Theatre presented Walter La Foye and the Quartette in the new Indian ballad, "Wildflower." Illustrated, and Misses Carrier and Beaulieu in new songs. The scenic Temple, newly decorated and furnished had very good bill 21-26, by Howard and Evans. Ned Fitzgerald, Kitty Miller, and Mme. Flower, in illustrated songs.

The pictures at the Columbia, in Bath, Me., are all drawing good houses, and giving great satisfaction. The pictures week Sept. 21-26 are The Day of the Pilgrim, A Woman's Jealousy, When We Were Boys, Mr. Safford has a Good Time, and Robin Hood in his last business, with a change of pictures three times a week.

DATES AHEAD.

Received too late for classification.

AS TOLD IN THE HILLS (W. F. Mann, owner): Westfield, Ill., 1. Urbana 2. Decatur 3. Peoria 4. Canton 5. Cuba 6. Rushville 7. Macomb 8. Monmouth 9. Burlington, Ia. 10.

BABES IN TOYLAND: Corning, N. Y., Sept. 29, 30. CALLAHAN, JOSEPH (J. D. Barton, mgr.): Corning, N. Y., Sept. 29, 30. Great Barrington, Mass., 1. Hudson, N. Y., 2. Bennington, Vt., 3. Rutland 4. Granville, N. Y., 5. Herkimer 8. Richmond Springs 9. Oneonta 10.

BLACK POLITICAL: Boston, Mass., 5-10. COWFUNCHER (Central: W. F. Mann, prop.): Hillsboro, Ill., Sept. 30, Pans 1. Taylorville 2. Hannibal, Mo., 3. Quincy, Ill., 4. Palmyra, Mo., 5. Mt. Sterling, Ill., 6. Plymouth 7. Abingdon 8. Carthage, Mo., 9. Eastern 10.

COWFUNCHER (Eastern: W. F. Mann, prop.): Erie, Pa., Sept. 29, 30. Jamestown, N. Y., Oct. 1. Dunkirk 2. Niagara Falls 3. Medina 5. Albion 6. Palmyra 7. Lyons 8. Newark 9. Canandaigua 10. DANIELS, FRANK (Charles Frohman, mgr.): Brooklyn, N. Y., 5-10.

DOUGLAS STOCK (Watkins Douglas, mgr.): Hinton, W. Va., Sept. 28-3.

FRENCH STOCK (R. E. French, mgr.): Seattle, Wash., Sept. 28-3.

GREAT DIVIDE (Henry Miller, mgr.): Canton, O., Sept. 29, Akron 30.

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Glen Jeans, W. Va., Sept. 28-3.

HOBBS, JOE (W. F. Mann, mgr.): Burlington, N. J., 1. Morristown 2. Dover 3. Philadelphia 5-10. HUMAN HEARTS (Western: W. E. Nankerville, prop.): Webster City, Ia., 29 Iowa Falls 30. Mason City City City, 1. Hamilton 2. Mendota 3. Cedar Rapids 4. Iowa City 5. Grinnell 6. Waterloo 7. Independence 8. Clinton 9. Dubuque 10.

IN WYOMING (H. E. Pierce, mgr.): Albert Lea, Minn., Sept. 30, Mankato 1. Northfield 2. Lake City 3. Superior, Wis., 4. Duluth 5. Minneapolis 6. LENA RIVERS (Northern: Burton Nixon, mgr.): Manistee, Mich., 29. Mt. Pleasant 30. Greenville 1. Owosso 2. Jackson 3. Coldwater 5. Ionia 6. Belding 7. Monroe 8. Port Huron 9. Bay City 10.

LITTLE HEROES OF THE STREET: Boston, Mass., 5-10.

MEADOW BROOK FARM (Central: W. F. Mann, prop.): Centralia, Ill., 1. Belleville 2. Alton 3. Collinsville 4. Gillespie 5. Litchfield 6. Hillsboro 7. Pans 8. Shelbyville 9. Taylorville 10.

MEADOWBROOK FARM (Eastern: W. F. Mann, prop.): Lishon, O., 1. Niles 2. Ashland 3. Conneaut 4. Meadville 6. Jamestown, N. Y., 8. Dunkirk 9. Niagara Falls 10.

PHINNEY'S BAND (Frederick Phinney, mgr.): Philadelphia, Pa., 5-10.

SANTLEY, JOSEPH (Wm. Wood, mgr.): Elizabeth, N. J., Sept. 28-30. Trenton 1-3, Newark 5-10.

SKINNER, OTIS (Charles Frohman, mgr.): Buffalo, N. Y., Oct. 1-3. Cleveland, O., 5-10.

SULLY, DANIEL (W. D. Reed, mgr.): Kingston, N. Y., 5. Newburgh 6. Schenectady 7. Amsterdam 8. Oneonta 9. Bennington, Vt., 10.

TEMPERST AND SUNSHINE (Central: W. F. Mann, prop.): Columbus Jct., Ia., 1. Wapello 2. Muscatine 3. Rock Island, Ill., 4. Albia 5. Monmouth 6. Dallas City 7. Keokuk, Ia., 8. Quincy, Ill., 9. Hannibal, Mo., 10.

TEMPERST AND SUNSHINE (Eastern: W. F. Mann, prop.): Lyons, N. Y., 1. Newark 2. Canandaigua 3. Westport 4. Canastota 7. Camden 8. Rome 9. Utica 10.

TEMPERST AND SUNSHINE (Western: W. F. Mann, prop.): Austin, Minn., 1. Faribault 2. Mankato 3. New Ulm 4. M. Peter 5. M. James 6. Faribault 7. Jackson 8. Stevens 10. TEXAS (Western: F. C. Tompkins, mgr.): Oakland, Cal., 1-3. Fresno 4-10. THREE ON US: Williamsport, Pa., Sept. 29. Sunbury 30. Easttown 1. York 2. Assawoman, Md., 3. Norfolk, Va., 4. Petersburg 5. Richmond 7. Lynchburg 8. Bedford City 9. Roanoke 10. TOLSON STOCK (London and Carter, mgrs.): Mattoon, Ill., Sept. 28-3.

WHITEHIDE, WALKER (Lehrer and Co., mgrs.): Washington, D. C., 8-10.

WAS SHE TO BLAME? (Jed. Carlton, mgr.): Marion, Va., 5. Abingdon 6. Greenville, Tenn., 8. Middleboro, Kan., 9. Knoxville, Tenn., 10.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

Terry and Lambert—Stratford, Conn., Sept. 28-3. Shepherd's Bush, Eng., 5-10. Yarmouth, Eng., 13-17. Leitch, Eng., 18-24.

The Quartette—Maj. Johnston, Pa., Sept. 28-3. Thomas, Georgia—4th and Arch, Phila., Sept. 28-3. Thompson, Wm. H.—Orph., Omaha, Neb., Sept. 28-3.

Thorne, Mr. and Mrs. Harry—Bible, Orange, N. J., Sept. 28-3. Brown, Perth Amboy, N. J., 5-10. Tills, Eugene—Family, Lebanon, Pa., Sept. 28-3.

Tilgh's Collegians, Harry—Way, Camden, N. J., Sept. 28-3.

Townsend, Charlotte—Keith's, Phila., Sept. 28-3. P. H. H. Hartford, Conn., 5-10.

Turner, Ora Beach—Maj. Des Moines, Ia., Sept. 28-3.

Tussey Troubadours—Poll's, Springfield, Mass., Sept. 28-3. Poll's, Worcester, Mass., 5-10.

Vallada Trupee, Beale—Bennett's, Ottawa, Ont., Sept. 28-3.

Van, Billy—Trent, Trenton, N. J., Sept. 28-3.

Van Dyck, The Orph., Bklyn., Sept. 28-3.

Van, Chas. and Francis—Orph., Bklyn., Sept. 28-3.

Van, Gude and Cotely—Cristian, Augusta, Ga., Sept. 28-3.

Van Hoven—Orph., Princeton, Sept. 28-3.

Vasco—Winter Garden, Berlin, Ger., Aug. 17-Oct. 17.

Vedman, The Hathaway's, New Bedford, Mass., Sept. 28-3.

Vicia and Engel—Atlantic Garden, N. Y. C., Sept. 28-3.

Vincelli Bros.—Keith's, Boston, Sept. 28-3.

Vivian, Two Orph., Tacoma, Wash., Sept. 28-3.

Vivian, Two Orph., Tacoma, Wash., Sept. 28-3.

Yocco, The Orph., Easton, Pa., Sept. 28-3.

Wade and Reynolds—Orph., Chattanooga, Tenn., Sept. 28-3.

Wade, Gaiety, Asheville, N. C., 8-10.

Wahedid, Willie Holt—Alhambra, N. Y. C., Sept. 28-3.

Walker, Nella—Orph., Easton, Pa., Sept. 28-3. Orph., Allentown, Pa., 5-10.

Walker and Magill—Springfield, O., Sept. 28-3.

Walton, Harry—Unique, La Crosse, Wis., Sept. 21-3.

Ward and Curran—5th Ave., N. Y. C., Sept. 28-3.

Watson Bros.—Orph., Portsmouth, O., Sept. 28-3.

Watson's Farmyard—Orph., Easton, Pa., Sept. 28-3.

Watson and Little—Temple, Detroit, 12-17.

Webb, Harry—Orph., Memphis, Tenn., Sept. 28-3.

Weber and Carlson—Family, Lancaster, Pa., Sept. 28-3.

Weich and Earl—Grand, Victoria, B. C., Sept. 28-3.

Wesson, Walter and Wesson—Orph., Youngstown, O., Sept. 28-3.

Wool and Benton—Mary Anderson, Louisville, Sept. 28-3.

Weston, Bert—Family, Chester, Pa., Sept. 28-3.

Weston, Cecilia—Forepaugh's, Phila., Sept. 28-3.

Weston, Three—Keith's, Boston, Sept. 28-3.

Whelan's, The Family, Chester, Pa., Sept. 28-3.

White and Simmons—Keith's, Cleveland, O., Sept. 28-3.

White, Clayton, and Marie Stuart—Orph., Bklyn., Sept. 28-3.

Whitcomb, Ethel—Oxford, London, Eng., 5-11.

Whitman, Frank—New Columbia, St. Louis, Sept. 28-3.

Whitman, Maj., Milwaukee, Wis., 5-10.

Whittle, W. E.—Shea's, Buffalo, N. Y., Sept. 28-3.

Wilbur, Cary—Fulton, Bklyn., Sept. 28-3.

Wilbur, Clarence and F. 225th St., Sept. 28-3.

Williams and Weston—Mary Anderson, Louisville, Sept. 28-3.

Williams and Tucker—Shea's, Toronto, Sept. 28-3.

Willard and Bond—Columbia, St. Louis, Sept. 28-3.

Maj. Milwaukee, 5-10.

Willis Nat. M.—Chase's, Wash., Sept. 28-3.

Willis and Hansen—Colonial, New York city, Sept. 28-3.

Wilson Bros.—Orph., Los Angeles, Cal., Sept. 29-10.

Wilson, Tony and Heloise—New Columbia, St. Louis, Sept. 28-3.

SAN FRANCISCO.

David Warfield's Last Week—The Girl Question—Christina Neilson—The Orpheum Bill.

David Warfield, in The Music Master, at the Alcazar, continued to crowd the house, and lines of people waited for hours on the line that extended from the box-office. The last week he was 21. The Girl Question holds the boards of the Van Ness. The public seems to respond promptly and enthusiastically to the entertainment provided.

Christina Neilson made a very palpable hit at the Princess in The Fortune Teller. Since her debut in San Francisco, a year ago, with Dennis O'Sullivan, great things have been predicted of her, and in this place she seems to have fully reached expectations. Arthur Cunningham, as Sander, displayed a voice of good quality, and his personality is interesting. The rest of the cast did well. Next week, The Tormentor, with Fannie Hartman.

The honors of Maritana, produced by the Persimmon, at the American, have been carried off by Edith Mason. This favorite old opera drew large audiences of old timers, on whom its music still casts a spell.

Champion appeared at the Orpheum last week, and together with Gardiner and Vincent, in Winona, a Queen; Dancan, the contralto, and the two Puckas, pleased large audiences. Headlines for week 20 were Lady's Pianophonia, the Seven Yulians, and the Ughers, in Fagan's Decision.

At the Valencia, next week, Robert Warwick, in The Conqueror, is the attraction.

CAMERON H. KING, JR.

MILWAUKEE.

The Pipe of Peace Produced—The Devil—Light Comedy—Vaudeville—Burlesque—Items.

The Pipe of Peace, seen for the first time here, drew well last week at the Shubert. Robert Connors in the leading role took advantage of its opportunities. Christine Norman was a charming Alice. The play, it is said, was written especially for Mr. Connors by Solly Brown, who admired the actor's work in Kansas City and created the role for him. Helen Strickland was also seen to advantage. George Henry Trader scored a hit in the comedy part, while Herbert A. Yost made a good impression. The play is well staged.

The Devil was presented at the Davidson last week. Campbell Gallan in the title-role showed consummate skill. Arda La Clair as the wife appeared to advantage, while Carroll Daly as the husband was distinctive. The part of the wife was admirably played by Adele Block. The others in the cast were acceptable. Paid in full this week.

The District Attorney played to large audiences at the Alcazar last week. Gustave Neville in the part of Dan Lawton was convincing. C. M. Giffen, Grace Sloan, Maud Porter, and Maud De Wolf scored heavily. The remaining members in the cast were up to standard.

The Sheriff of Angel Gulch; or, Young Buffalo, continues to flourish his revolver at the Bijou this week to the great delight of the audiences. Rose Melville in his Hopkins to follow.

The German co. at the Palace Theatre opened their Winter season last week and scored heavily in Hertha's Marriage. It has repeatedly been said that German plays in America are on the wane; however, this idea has proven to be a fallacy. Every seat at the Palace Theatre last Sunday night was sold before the rise of the curtain, and the co. was greeted with tremendous applause. Emil Marks was excellent in the comedy role, while the leading part, played by Eva Speier, was also adequately portrayed. Herman Molter as the Kommerzienrat and Mr. Hahn as the young engineer were favorites. The rest of the co. proved to be very strong.

The bill at the Majestic was The Mayor and the Manicure, with Edwin Holt and co., Bob and Tip co., T. Nelson Down, Joe La Fleur, Devlin and Elwood, Ford and Swor, and the kinodrome pictures.

The Crystal had Maxim's Art Studies, The Gypsy Fortune Tellers, Mr. and Mrs. Danny Mann, Billy Windom, Ada James, and the Crystalgraph, pleasing large audiences.

The Gayety Theatre presented Phil Sheridan's City Sports in Troubles of a Barbershop Company and gave some of the merry instances in road life.

The New Star was occupied by the Colonial Belles, who gave the best entertainment seen here this season. The moving and talking pictures of the O. T. Crawford co. are drawing well, and the Grand Theatre in consequence of this fact has packed houses.

Ferrillo and his band appear at the Hippodrome Garden 28.

COLUMBUS.

Tacey—In Marigold—The Waltz Dream—Manager Harper's Wisdom—Vaudeville—Items.

Columbus is getting its full share of the good things in the way of theatrical fare, and the coming fortnight will see many of the shining lights here bidding for favor. At the Great Southern William Gillett's new play Tacey is filling an engagement of four nights. It is a fairly interesting play, and has attracted only fair houses. In Marigold, which played here, the third performance on any stage 17, 18, are possibilities. The author, Barclay Walker, has supplied some stunning songs. "Star Trio," "The Man That's Game," "Minister Extraordinary," etc., but the libretto is decidedly weak. Many alterations were to be made immediately after the play left here. Witcome Riley, George Ada, and Meredith Nicholson are said to be backing the enterprise.

Scapple Brandt, in The Waltz Dream, at the Great Southern 28-30, with a matinee 30, give indications of a capacity business. The Three Twins and the Cohan and Harris Minstrels follow. Guy Standing and Theo. Roberts, in The Right of Way 28, 29.

In looking over the list of attractions for the ensuing season at the High Street Theatre, Manager Charles W. Harper has shown superior tact in making the selection. Musical attractions predominate, and the names are pleasing to contemplate. Year by year the clientele of this theatre is a money-maker. If there ever was one, seems to find a higher plane, and at the matinees this season, the audience is practically all of the gentler sex, proving conclusively the class of attractions offered. This week of 21 at the High Street George Sydney and Carrie Weber, in Busy Laxy's Boodle, is drawing good. Sydney is funnier than ever, and has a better, brighter show than ever before. Several new songs are sung, and the chorus is handsomely gowned. Outlaw's Christmas comes next week.

Jean Marcel's Pictures are the feature act at Keith's this week of 21, and they are even more beautiful than last season. Other acts on the good bill are: Jacob's performance, Rae and Broche, Frank White, Lew Simmons, Kita Bannal Troupe, Ray L. Royce, and the Watermelon Trust. Manager Prosser is receiving congratulatory letters from out-of-town and city patrons, over the stunning success of the house. The booklet is of handy pocket size, and is printed on the finest grade of heavy glazed book paper, of a slight cream tint. Each advertisement is partly printed in color, yellow being carried throughout. Small thumb nail sketches are found here and there, and lend an artistic air to each page.

The Golden Crook Extravaganza co. is playing the week at the Gayety, and is making quite a hit. William Demming, and William McGowan, of Urbana, were callers at the local Manager office this week. Mr. Demming was on his way East, to join The Man of the Hour co.

JOSEPH RUSSELL HAGUE.

DETROIT.

Three Twins—A Popular Bill at the Temple—Buster Brown—Burlesque—Items.

Three Twins held the stage at the Detroit Opera House Sept. 21-23, and the ingenious hand of the original Gus Solakis was everywhere in evidence. Ethel Barrymore was seen in Lady Frederick 24-26. The role is a pleasing one to the star. Next week Elsie Janis will be seen in The Fair Co-Ed.

The Temple Theatre week 21-27, set away from the ordinary, half-negative sort of bill and offered one of the best programmes of the season. Claude Gillingwater and co. in The Wrong Man was excellent. The Gibson Girls from The Belle of Mayfair offer a good act. Peter Donald and Meta Carson revived an old success, Caribby Brothers. Sig. El Cota, Otto Brothers, Sam Elton, and the Florens Family completed the bill. Next week, Julius Steger and co.

Buster Brown was on view at the Lyceum Theatre 26-28, and Master Rice is still the acceptable impersonator. Next week, Dockstader's Minstrels.

Fada and Polles, the latest managerial acquisition to the Columbian Amusement Association, held the stage of the Gayety Theatre 26-28 and gave a very satisfactory performance.

Dave Mason and his Dreamland Burlesquers drew well at the Avenue Theatre 26-28. Fred Collins in musical numbers and the dancing of Viola Knapp were repeatedly encored. Next week, Cherry Blossom.

Jane Eyre was the bill at the Whitney Theatre 26-28. Next week, The Boy Detective.

At the Lafayette Theatre Sunday evening Dolly Farnum was offered by the Manhattan Opera co., and Tuesday evening the theatre closed its doors, poor attendance bringing on financial difficulties. Adeline Fildes, the prima donna of the co., had already won a host of friends by her excellent voice and character. It is not unlikely that the season will now be devoted to vaudeville.

ELYP A. MARGNI.

PORTLAND, ORE.

The Bakers in The Devil—Kath and Dill—The Devil at the Lyric—Vaudeville.

For the second week of the season starting Sept. 12, the Baker Stock co. presented The Devil, at its new house, the Sunflower. Sydney Ayres played the title role and made a decided hit. Lucetta Jewel made a good impression in the leading feminine part. Marcel Seymour deserves special mention for her portrayal of the part of the Devil. Donald Bowles, the stage director, introduced new features in the way of allegorical pantomime effects. Louise Kent as the artist's fiancee was fresh and delightful. A Gilded Fool 27, followed by The Girl of the Golden West.

The Hellig will open the season 20, with Kath and Dill for one week in Lonsome Town. The opening of this house was originally scheduled for 27, but John Curt looked Kath and Dill in wire since our last letter. Coming Thurs the Eye 27.

The Baker was dark all week on account of the cancelling of the Pollard Lilliputian Opera co., which, as mentioned last week, occurred because of the action of the Federation of Labor sustaining the Child Labor law, which was construed by them to cover this organization. The Royal Chef 27, followed by The Cat and the Fiddle.

The Blunkall Stock co. also gave a version of The Devil 14-21 at the Lyric, with M. Blunkall in the main part and Wanda Howard in the leading feminine part. Tennessee's Fardner opens 14-21.

At the Star, Chic Perkins in The Little Prospector, drew fair houses 14-21. Georgia Harper in Nell Gwynne 20-26.

The weather is still quite summery, and the season cannot be considered well on yet, although good business is reported everywhere, the Orpheum, Sunflower, Grand and Pantages being especially featured. About twelve moving picture houses are now in successful operation also.

The closing week of the Allen Curtis Musical Comedy at the Aldome, at the Oakes, was Jahay, Mikey and Ike. Business good.

Buffalo Bill shows 25, 26.

The Orpheum had Jane Courthope and co. in Lucky Jim, Ben Welch, Bell Hathaway's monkeys and baboons, Midgley and Carlisle, McPhoe and Hill and moving pictures week 14-21; capacity business.

The Grand offered Frederick V. Brown, now appearing in vaudeville in College Days week 14-21. The entire bill was good, comprising J. K. Emmett and Viola Crane in South Dakota Divorce; Willie Hale and co., Mrs. Jules Lewis, Stevenson and Nugent, Fred Bauer and moving pictures.

At the Pantages were A Twentieth Century Burglar act by Hall and Staley co.; Wally and Lottie Helston, Barney First, Four Musical Hodges, Maude Rockwell, Elliott Bauer and moving pictures.

JOHN P. LOGAN.

MINNEAPOLIS.

The Battle Produced—Wilton Lackaye's New Play—Vaudeville—The Transformed Lyric.

Wilton Lackaye appeared in The Battle Sept. 20. The play is interesting, well written and finely acted by an admirable co. E. M. Holland gave a marvellous impersonation of a kindly, socialistic politician. H. B. Warner was exceedingly good as the son, and Gerald Griffin and Charles Abbe scored in East Side characters. Lackaye as a financier has himself a congenial role. Grace Filkins gave a striking impersonation of the transformed girl, Jenny, and Julia Dean was charming as the young nurse. A Woman of the West 24-26. Max Pigman in The Substitute 27-30. Paid in full 1-3.

At the Bijou The Wizard of Oz proved one of the best attractions that house has had in seasons. Stone and Baker scored as the Scarecrow and the Woodman and Zoe Mathews made a good sized hit as the Lady Lunatic. Beatrice Turner was a girlish Dorothy, and a large chorus aided in keeping up the standard of the production. The Volunteer Organist follows.

An unusually good bill at the Orpheum was headed by Grals' Prodiges, Hall McAllister and co., the Lavine-Cimaron Trio, the Italian Trio, Ethel MacDonough, Louis E. Rogers, Henry Clardy and the kinodrome were the other offerings. Business was large.

Hill, Cherry and Hill were the headliners at the Unique. The other acts included Evans Lloyd and Gracelynn Whitehouse, Harry Walton, Cushman and St. Clair, Wernick and Waldron, Ines Montagne, and the kinodrome.

Falk's Fashion Plates were the offerings at the Dewey and attracted the usual good sized crowds. A chorus girl's contest Thursday evening for a cash prize of \$25 was a feature.

The theatrical event of the week was the opening of the Lyric, formerly the Lyceum, which was purchased during the summer by W. W. Wittig and remodelled at an expense of nearly \$50,000. The former shabby playhouse has been transformed into the handsomest theatre in the twin cities and the opening night was an occasion that theatregoers will long remember. A first-class stock co. has been installed, headed by Herschell Mayall and Edith Evelyn. Mrs. Dane's Defense proved a happy choice for the opening offering opportunity to nearly every one in the co. The players include Herschell Mayall, Julian Noa, Frank Kingston, Lee Baker, W. K. Allen, Benedict MacQuarrie, Frank E. Slide, Edith Evelyn, Kate Blanche, Corinne Cantwell, Edna Ellmore, and Helen Wilton. Oscar Apfel is stage director. The Pride of Jennico will be the next play.

CARLTON W. MILES.

KANSAS CITY.

Brewster's Millions—Girls at the Shubert—Chauncey Olcott Strongheart Vaudeville.

Brewster's Millions was the Willis Wood offering Sept. 20-26, playing to good business. May Robson 27-3.

Girls was continued for the second week at the Shubert 20-26, playing to very satisfactory business. The Road to Yesterday 27-3.

Chauncey Olcott made his annual visit to the Grand 20-26, presenting his new play, Ragged Robin, to immense audiences. Helen Byron in My Sweetheart 27-3.

Strongheart was the Woodward Stock bill at the Auditorium 20-26, playing to big houses throughout the week. Harry E. Browne had a congenial part in the title-role. The Love Route 27-3.

This very pleasing bill at the Orpheum 20-26 drew big houses: Gus Edwards' Blonde Typewriters, Favor, Sinclair and co., Bowers, Walters and Crocker, La Petite Mignon, Harry L. Webb, the Bader Lavelle Trio, and Cohan and Bancroft.

Panhandle Fete held the boards at the Gillies 20-26, drawing good sized audiences nightly. Walter Wilson and Nellie Nice headed a very capable co. The Millionaire and the Policeman's Wife 27-3.

At the Century 20-26 Miss New York, Jr., held forth to very satisfactory business, and the bright, snappy performance was given. Fay Foster co. 27-3.

The Girls from Happyland were the Majestic attraction 20-26, playing to more than fair business. Two burlesques and several specialty numbers made up a very entertaining bill.

Martin Beck, general manager of the Orpheum Circuit, was a visitor in Kansas City last week, conferring with Martin Lehman, the local manager, regarding sites and plans for a new Orpheum theatre here. The matter has been under serious consideration for some time, but on account of the recent Sunday closing agitation was temporarily laid on the shelf. No definite announcement has been made as yet, however.

The local Musicians' Union organized what they call an annual good-will celebration one day last week and as proof of this good will formed themselves into a monster band of one hundred pieces and paraded the downtown streets for several hours. The line of march was crowded and the musicians were enthusiastically received along the entire route. The parade will be given annually. D. KEEDY CAMPBELL.

NEW ORLEANS.

Louis James as Peer Gynt—The Stock Companies—Vaudeville Burlesque—Items.

An excellent production of Peer Gynt, presented by Louis James and a large and competent co., was the drawing card at the Tulane Theatre Sept. 20-26. Mr. James, with his heroic figure and sonorous voice, was a treat to the eye and ear. Alphonse James as Solvay was decidedly attractive in both personality and ability, and Laura Frankenhof was realistic and effective. Ida Werner assumed the role of Ingrid, and Anne Schaefer as the Green Clad Woman was splendidly cast. Frances Harcourt danced cleverly, and J. Arthur Young, in the weird role of the king, displayed ability. The Gried music and ballet added considerably to the success of the production. Attendance large. Forty-five Minutes from Broadway 27-3.

The Lester Longman Stock co., at the Dauphin Theatre 20-26, put on The Devil, and Mr. Longman in the title-role added another to his many triumphs. Leah Winslow portrayed the role of Meta intelligently, and the play made an excellent impression, and was a sketch written by Mr. Longman for a cast of four rounded out the evening's entertainment. In the Bishop's Carriage 27-3.

Nettie Bonner appeared in the title-role of Lena Rivers 20-26 at the Crescent Theatre. A fair co. gave creditable support to the star, and the play was surely worth the seeing. Playing the Ponies 27-3.

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Address all communications to MR. C. F. ZITTEL.

Room 206, 1416 Broadway, N. Y. City. Telephone, 945 Bryant.

SAIDEE WILLIAMS

THE DEVIL CO.

Direction HENRY W. SAVAGE.

The stock co. at Blaney's Lyric Theatre presented The King of the Opium Ring 20-26. Arthur Maitland and Melba E. Campion played the leads well, and Eunice Levy danced delightfully during the evening. The Blansycoons showed several good moving pictures.

A Working Girl's Wrouns 27-3.

The Fayton Stock co., at the Elysium Theatre, undertook Salome 20-26, and good sized audiences witnessed fair performances of the play during the week.

The Greater New York Stars shown at the Green-wall Theatre 20-26 in a musical farce entitled Forty

Minutes of Stagnation. The Trans-Atlantics here 27-3. Bright and beautifully new, the St. Charles Orpheum began its season 21 to a crowded house. As in the past, a high standard of attractions will be the rule.

The bill was: Billy Gaston and Ethel Green in eccentric comedy work, the Cadets de Gasconne, Felicie Morria, Nonette, Arthur Lavine and Ed. Leonard, Bisset and Scott. The moving pictures were entertaining.

Julius Bistes continues as manager, with Shields in the box-office and Trimble at the door. Emilie Tasso holds the orchestra in hand. J. M. QUINTERO.

LOS ANGELES.

Musical Comedy Pleases—The Devil—Revival at the Burbank—Vaudeville.

The Mason opened the season with *The Time, the Place and the Girl* Sept. 14-19, doing a very fair week's business. John K. Young put every one in good humor. Elizabeth Goodall as Molly Kelly has a good voice and splendid stage presence. The role of the girl was graciously filled by Lillian Goldsmith. *The Man of the Hour* 21-25.

The Devil has run its second week at Belasco's to full houses. Jane Grey severed her connection with the co. 14, and Alice Lovell Taylor succeeded her. A. H. Van Buren was leading man, making his first appearance with Miss Taylor in *Strongheart* next week.

The Burbank Stock co. and The Devil parted 10. The business was tremendous. Commencing next week we are to see William Desmond, Blanche Hall, Elsie Edmond, John Burton, and Katherine Kirkwood, who did so well in a recent production of *Masters of Men*, in a revival of *Minah*. Auxiliary players have been engaged to participate in the numerous heavy scenes.

John Blackwood's co., at the Auditorium, scored an overwhelming success 14-19 in *The Pit*, and Lewis Stone as Curtis Jadin was delightful. The first three acts were well received, but the introduction of a talking machine to represent the operatic stars supposed to be heard at the Chicago Auditorium. The preparation of the amateur performance of *Romeo and Juliet* was made very amusing by the clever setting of Jacques Kruger. The supposed stage coach in the scene represented. The popularity of the new co. necessitates the introduction of Tuesday matinees in addition to the regular Saturday and Thursday afternoon performances. Next week, *The Soldiers of Fortune*, and *The Tenth*.

At the Orpheum the Big City Quartette was the leading feature, and a hit. Ruffin, the old circus clown, and his trained monkeys made good as a new turn. Le Clair and Humphrey, the burlesque strong men, have a humorous turn. Charles H. Bradshaw and his co. were seen in a little skit entitled *Fix in a Fix*. Underwood, Bloomquist and Slosson, who are in their second week, presented a new farce by A. C. Carson, manager of the Denver Orpheum, called *Mr. Stung's Mistake*. It is lively and pleasing. The motion pictures and one or two hold-overs filled up a good bill.

Reveries are on at the Grand. The Typewriter Girl being the latest and proving popular. Harriet Trapeze, the girl with the perfect figure and accepted beauty of the co., is creating a bit of furore among the photographers and receiving much admiration from the audience. Grace Karlovsk, a clever little person, called *Edna Sidney*, a prominent member of the co., resigned to go to New York in support of Elsie Janis. Her position will be filled by Helen Goff, who will make her appearance in *The House of the Great White Way*, which is to be revived next week. The co. will attend in a body the afternoon performance of *Barium and Bailey's Circus* next Wednesday.

Jane Grey, who resigned her position with the Belasco co. 20, has been offered an engagement in San Diego. She announced her determination to return to the metropolis instead. Harry Montayer, who has been away on a vacation, has returned and will be seen in *Barium and Bailey's Circus* next week. William Bernard, father of Dot Bernard, the popular ingenue at Belasco's, has accepted stage directorship of *Strophes Roberts' co.* Mrs. Bernard has left also to accept a role in Miss Roberts' new play, *Richard Barry*, a new play by the author. Richard Barry, a new play by the author, is being mounted, a play by him, for Lewis Stone, that will have an early production at the Auditorium. Manager Len Behrmer is home with a long list of musical attractions and operatic stars. DON W. CARLTON.

MONTREAL.

The Gay Musicians Pleases—Marrying Mary—Florence Gear Capital—The New Princess.

The Gay Musicians opened at His Majesty's Sept. 21 to a fair house and pleasing. Edgar Selwyn in *Pierre of the Plains* 25-3.

Marrying Mary, at the Academy 21-26, is one of the best musical attractions that has played the Academy for a long time, and Florence Gear moved herself a capital act. Three Little Maids 25-3.

The Croire Slave's Revenge delighted large audiences last week at the Franciscan.

The Padgett Boston Orchestra head the bill at Bennett's and have proved such a drawing card that it has been retained for another week. The Jack Wilson Trio is another good feature. Morton and Russell, two Georges, Hathaway and Selgie, and Kelly and Barret do a very funny burlesque on the modern military drill.

Hobbesler is the bill at the National and is given a fine production. Paul Marcel appears in the title role and does excellent work. M. Pilon and Madame Dericourt are also to be credited with fine performance.

Paridiana has opened again for the winter season with a number of the old favorites, headed by Lucie de Manthe in the co. They are playing small comedies and light operas.

The Kentucky Ladies give a good, snappy performance at the Royal. The Melrose Brothers, acrobats, are a feature of the bill. O'Malley and Gilson do some good dancing.

The new Princess Theatre is almost completed and will open its doors to the public 5. It is a beautiful house fitted up with all the latest improvements before and behind the scenes. There are fifteen large and well lighted dressing-rooms built to the right of the stage. The proscenium opening is 58 feet and the depth 28; the height to the gridiron 55. The walls of the theatre are tinted in dark terra cotta and green and the fronts of the galleries and balcony, the seats and the proscenium arch decorated in old gold and ivory.

The front entrance on St. Catherine Street, is very elaborate and lighted by many hundred electric lights concealed beneath the upper molding of the walls. Two marble staircases lead to the balcony, and every door is furnished with dressing-rooms for the men and cloak-rooms for the ladies.

W. A. TREMAYNE.

SEATTLE.

Richard Jose in Comedy—Two Devils Draw Well—Buffalo Bill.

At the Moore Richard J. Jose and co. appeared in *Don't Tell Your Wife* Sept. 12-16, which played to large houses. During the second act this act Mr. Jose sang some of his popular ballads. In the cast were Walter H. Newman, Joseph Roberts, Arnold Dudley, Florence Plummer, Lillian Hayward, and others who rendered good support. The Seattle Symphony Orchestra gave its first concert of the season 17 before a large and cultured audience, which thoroughly enjoyed the excellent programme. Local 19, *Coming Thru the Rye* 20-24.

The bill, of Sept. 15-16 at the Grand drew large and appreciative audiences. The scenic effects were ingenious, the costumes appropriate, and the singing and dancing excellent. With Harry B. Watson and Harry B. Williams scored in their comedian work, while Sam Rose showed his ability to good advantage as *Bomponka*. The co. is an excellent one. *The Cat and the Fiddle* 20-24.

At the Seattle Uncle Josh Perkins 13-19 played to good business. William Williams in the title role made the most of the part, and he was supported by an efficient co. *The Four Corners of the Earth* 20-24.

The Pantages Players at the Loie presented *The Devil 15* before large houses. T. Daniel Frawley, under whose direction the play was presented, appeared in the title role, and showed considerable cleverness in this character. William Dowling as the artist and Allison May as the wife rendered excellent support. Owing to the great interest aroused by this play the management has decided to continue the performances for another week 20-24.

The Third Avenue Theatre Stock co. also presented *The Devil 15-19*, and the attendance was good. Stanley Johns in the title role invested the part with sympathy. C. Clayton Burdett sustained the role of the artist with fidelity, and Elizabeth Hale as the wife gave a careful delineation. W. E. Walters, William Rayner, Viola Keene, Kathleen Taylor, Eva Earl French and others acquitted themselves with credit. Driven from home 20-24.

Buffalo Bill's Wild West Show 19 drew large crowds. BENJAMIN F. MESSERVEY.

PROVIDENCE.

Nearly a Hero—Louise Gunning—A Good Bill at Keith's—Burlesque.

Sam Bernard and co. appeared at the Providence Opera House Sept. 21-25 in *Nearly a Hero*, and drew very good houses. Louise Gunning in *Marceline* opened 24 for the remainder of the week. Nance O'Neill in *Agnes* week 28.

Morning, Noon, and Night, with Joe Welch as the star, was given to good houses at the Empire 21-25. Lew Welch in *The Showmaker* 25-3.

Large houses attended Keith's 21-26 and saw an entertaining bill comprising acts by William Hawley and co., Fun in a Boarding House, Fiddler and Shelton, Charles E. Screen, Ida Fuller, Gracie, Katharine Nelson and Elizabeth Otto, Harry H. Hester, Arville and Othello, Harrigan and Giles, Dolly Burton's Dogs, Tom Dugan, and Cotter and Boudier. 25-3.

A very pleasing performance was given by Edmund Hayes and the Mardi Gras Band at the Westminster 21-26 to good houses. Behman Show 25-3.

The Avenue Girls pleased good houses at the Imperial 21-25. Miner's Merry Men 25-3.

HOWARD C. RIPLEY.

LOUISVILLE.

A Good Week at Macaulay's—Melodrama—Vaudeville—Interesting News.

Macaulay's enjoyed excellent business last week, offering *Marigold* for the first three nights, with Wednesday matinee, and for the latter half of the week *A Stubborn Cinderella*. For week of Sept. 25 good business is anticipated. *The Thief*, with Charles Dalton, Herbert Keiley, and Edie Shannon, being the drawing card.

The Avenue has had for week of 29 *Shadowed by Three*, and business was good. An added feature was *Henella*, the mysterious musician, and the La Salle Singing Four. Next week, *The Little Organ Grinder*.

The Mary Anderson Theatre did good business week of 29 with the following bill: *Madame Theresia* and her performing horses, Four Franklins, Del Costa Quartette, Linton and Laurence, George Austin Moore, Peter and Wilson, the Great Jarrow, and Wilfred Clark and co. in *What Will Happen Next?*

At the Buckingham for same period the Empire Show can draw large business. The co. includes John A. West, Armstrong and Levering, Montano and Bartell, Bennett Sisters, and Imhof and Corinne.

The morning picture shows have done a large business. Hopkins' and the Princess were in the field week 29 with new and interesting subjects. Ringling Brothers' Circus is billed for two performances 5.

The lights went out at the White City 29, closing a fairly good week.

Business matters at Macaulay's are being capably handled by Alfred Macaulay Pope as business manager, and Fred Hamilton as treasurer. The veteran Charles Williams again officiates as door-keeper at the principal entrance.

A fire occurred on the Pass on the occasion of the closing night of the State Fair. A large quantity of Paul's fireworks stored in wagon was destroyed and only presence of mind on the part of the fair officials prevented a panic.

Arrangements are already being made for the annual Music Festival that will occur in May next.

The curio gallery of photographs and programmes of Manager John T. Macaulay, one of the most notable ones of the kind, has had an addition in a playbill of Ours as performed thirty odd years ago. In the cast appear the names of General Dan Macaulay, Francis of the famous dancer, Helen Bernier, prima donna, and the moving pictures, to R. O.

A Child of the State, presented by the Jessie Shirley Stock company, was well received at the Auditorium Theatre, week of 18. Charles E. Gunn was effective as *Countess Anna*. Clara Adams, Jack Amory, Owen M. Williamson, Lena C. Greer, and Howard Foster gave good support.

The Four Musicians musical barbers were featured at the Washington Theatre the week 19. The Three Newsomers shared honors in a hand-to-hand and head-balancing turn. Others were: Joe Hardman, comedian; Hawley and Oleott, farce; W. L. Worden, witless comedian; machine illustrating songs; Jolly and Wild, and the musical picture, to R. O.

Hardson, presenting *The Milk-Can Mystery*, was the top-liner at the Pantages Theatre. Others were: Tom Jack trio, Laredo and Blake, Lester and Quinn, Richards, W. D. Gilson, and illustrated songs. Capacity all the week.

Everything is in readiness for the fifteenth annual interstate fair and live stock show, at the Spokane fair grounds Oct. 5-10. Paul's fireworks will be a feature. The Library of London has taken a risk to insure the management against rain during the week. The Spokane Amateur Athletic Club will entertain James J. Corbett after his performance. In a comedy, called *Facing the Music*, to be presented at the Spokane Theatre 10.

Theatre, which is putting on a full hour bill of songs and moving pictures, is doing capacity business from 1 to 10:30 o'clock at night. W. R. MCKREA.

BUFFALO.

Ethel Barrymore—The Four Hunters—His Terrible Secret—Vaudeville—Items.

Ethel Barrymore, in *Lady Frederick*, a charming comedy, opened at the W. S. Matthews Theatre, large and fashionable audiences at the Star Sept. 21-23.

The Four Hunters, in *The Fool House*, amused capacity business at the Lyric week 21. The play is an elaboration of the recently funny vaudeville sketch of the same name in which the Hunters appeared here on several occasions.

His Terrible Secret is about the limit as a thriller, and attracted large audiences to the Academy week 21.

She's, week 21, had *The Love Waltz*, with Audrey Maple and Alfred Keppeler; Eva Williams and Jack Tucker, Flint and Brooks, Otto and Carlin and co., in *The Battle of Hay Ram*; the Dixie Serenaders, Empire Comedy Four, Caron and Herbert, Three Zanetas, and Kinetograph.

Jesse Burns' Casino Girls, with Nick Long and Idaline Cotton featured, were at the Garden week 21. The company made a big hit here, and business was good throughout the engagement.

The Cherry Blossoms, the bright and breezy burlesque, which was at the Lafayette week 21, contains such well-known comedians as John Perry, Carlyle and Perry, Kenny and Hollis, Leo and Payne, and Granville and co.

The Aborn Grand Opera co. will open 23 at the Teck. The first week will be given over to *Il Trovatore*. The advance sale of seats has been exceptionally large, and there is every assurance of a successful season.

Sam Scribner was in town 23 on business. P. T. O'CONNOR.

OMAHA.

Chauncey Olcott—James O'Neill's New Part—The Orpheum Bill—Stock.

Chauncey Olcott, in *Ragged Robin*, attracted a capacity house Sept. 18. James O'Neill and a well balanced co. opened a half week's engagement 20 in the Abbe Bonaparte, to fair business. Mr. O'Neill's interpretation of the name part is excellent, and the play proved quite popular. Brewster's Millions week of 21, which is our season, is doing good business.

At the popular Orpheum, the programme for week of 20 was Henry Keene and Olive Briscoe, Majestic trio, Silvers, Charles Wayne and co., Paradise Alley, Everything was conceded. For week of 21: William Thompson and co., Patty Frank Tromp, Alf. Grant and Ethel Hoag, Hallen and Hayes, Bander Lavelle trio, Leon T. Roper and Jack Connelly and Margaret Webb.

At the Krug, *The Lieutenant and the Cowboy* pleased a series of fair-sized audiences 17-19. The Burghmaster opened a three nights' engagement 20 and pleased fine houses. Bunch in Arizona 23, 24, to small business. Jane Byrne 27, 28. *The Wizard of Oz* 29-3.

At the Burwood, the stock co. appeared in Mrs. Temple's Telegram for week of 20. William Grew, as Jack Temple, and Lorna Elliott, as Mrs. Jack, are making many new friends. The others did well.

J. R. RINGWALT.

INDIANAPOLIS.

The Devil—The Forepaugh Company—Melodrama—Vaudeville—Items.

The Devil, with Henry E. Dixey in the title role, drew large audiences at every performance at Haglath's Sept. 17-19. A Stubborn Cinderella 21-23. Marigold 24-26. Cohen and Harris Mistrust co., with George Evans 20, 20. A Waltz Dream 1-3.

One of the most pleasing productions and one where all the members of the co. showed to good advantage in *The Road to Yesterday*, the current attraction of the Forepaugh Stock co., at the Majestic 21-26. Lucile Spiney was a charming Elspeth Lorell. George Arvine, as Jack Greator, was pleasing. Mathilde Choate was excellent as Black Madam. Jack Sheehan was particularly good, as Tompkins, and Almerworth Arnold was an ideal Kenelm Paulton. Although the acting throughout was good, it was in the second and third acts that the entire co. did their best work.

His House and Ours 25-3.

The Outlaw's Christmas proved one after their own hearts to the patrons at the Park 17-19, and was well patronized. In Old Kentucky, although seen here so many times, is still a good drawing card 21-25. Local interest centers around the *Wanted* Band, com-

(Continued on page 13.)

BEWARE OF PIRATES
A WARNING TO MANAGERS

Plays named or described below can be lawfully produced only by arrangement with the owners or agents thereof. This department is published in the *Dramatic Mirror* every first and third number of each month. Notes on application.

AT THE WHITE HORSE TAVERN, adapted from the German by Sydney Rosenfeld. Alice Kauer, 1402 Broadway, sole agent.

BECKY SHARP, for stock and road tour. Harrison Grey Flake, owner; Alice Kauer, 1402 Broadway, sole agent.

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CUES.

Helen Royton has succeeded Irene Bentley in The Mimic World.

Leo Mars, who was with Fritz Schell in Mlle. Modiste, has been engaged to appear with Anna Held in *Mine Innocence* abroad.

Edna Mae Crawford has been engaged as leading woman for the Burbank Stock company in *The Lion and the Mouse*. Miss Crawford was formerly leading woman of the Cleveland Stock company of Chicago and Summer stock at Montreal.

Bonnie Maud has been engaged to originate the part of Marie Antoinette, a little girl who plays the violin, in Marie Cahill's new production, *The Boys and Betty*.

D. F. Miles, claiming to be advance man for the Don't Tell Your Wife company, went insane at the Hotel Long in Haddon, Pa. He was taken before the Commissioners of Insanity at Backwell City.

Miller and Powers are featuring Agnita Valdes in a Salome dance with their production of *Sapho*. Maxine Miller is being featured in the title role.

Edouard Trout has been engaged with Florence Hindley as musical director for in the Nick of Time.

MARTA OF THE LOWLANDS, for stock and road tour. Harrison Grey Flake, owner; Alice Kauer, 1402 Broadway, sole agent.

MARY OF MAGDALA, for stock and road tour. Harrison Grey Flake, owner; Alice Kauer, 1402 Broadway, sole agent.

MIRANDA OF THE BALCONY, for stock and road tour. Harrison Grey Flake, owner; Alice Kauer, 1402 Broadway, sole agent.

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His Majesty and the Maid, successfully played by Mary Emerson.

Little Yennie Yenson, J. Ward Kett's Musical Comedy

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. On the right side, there is a dark, textured binding strip, possibly made of leather or a similar material, which is slightly raised from the page. The overall lighting is even, highlighting the subtle variations in the paper's tone and texture.

YANKEE DOODLE (T. C. Parker, mgr.): Ogden, U. Indefinite.

REPERTOIRE COMPANIES.

ADAM GOOD STOCK (Woonsocket, R. I., Sept. 28-30, 1928).
 AMERICAN STOCK (Fred R. Willard, mgr.): Rochester, Pa., Oct. 5-10.
 ANGRILLI, COMEDIAN (J. C. Hubbard, mgr.): Paola, Kan., Sept. 28-30, Arkansas City 5-10.
 AUDREY STOCK (Sam C. Miller, mgr.): Bowling Green, O., Sept. 28-30, Lorain 5-10.
 AVERY STRONG (Derby, Conn., Sept. 28-30).
 BARRIE-GRAHAM STOCK (Edwin Barrie, mgr.): Lexington, Mass., Sept. 28-30, Macon 5-10.
 BENNETT-NEWMAN (Newport, R. I., Sept. 28-30).
 BISHOP, CHESTER (J. H. Bauman, mgr.): Mendocino, Pa., Sept. 28-30, Erie 5-10.
 BOSTON COMEDY (H. Price Weiber, mgr.): Danforth, Me., Sept. 24-30, Summerville, P. E. I., 1-5, Alhambra 9-10.
 BOYER STOCK, NANCY (Henry Testa, mgr.): Hillsdale, Mich., Sept. 28-30, Minon 5-10.
 BROWN STOCK, KIRK (J. T. Macaulay, mgr.): Easton, Pa., Sept. 28-4.
 BURGESS, EARL (C. G. Hilton, mgr.): New Brunswick, N. J., Sept. 28-30.
 CHASE-LISTER (Glenn F. Chase, mgr.): Grand Island, Neb., Sept. 28-30, Alliance 12-17.
 CHAUNCEY-KIFFER STOCK (Fred Chauncey, mgr.): Lancaster, Pa., Sept. 28-30, Altoona 5-10.
 CHICAGO STOCK (Chas. H. Bauman, mgr.): Norwalk, O., Sept. 28-30, Coonhook 5-10.
 COOK STOCK (Carl N. Cook, mgr.): Delaware, O., Sept. 28-30.
 CUTTER STOCK (No. 2, Wallace R. Cutter, mgr.): Wapahong, Ind., Sept. 28-30, Hamilton 5-10.
 CUTTER STOCK (G. R. Humboldt, mgr.): Beaver Falls, Pa., Sept. 28-30.
 DAVIS STOCK (J. Warren Davis, mgr.): Aurora, Ill., Sept. 28-30.
 DE LOACH, LEIGH (Brooklyn, Mass., Sept. 28-30).
 DE VOSS, FLORA (J. B. Rotner, mgr.): Ladysmith, W. Va., Sept. 27-30, Rice Lake 1-3, Hayward 5-10.
 DODGE, SANFORD (Douglas, Wyo., Sept. 28-30, Sanders 5-8, Casper 10-12).
 ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Waterloo, Ia., Sept. 28-30, Delwin 5-10.
 FEARLEY-WINDER STOCK (Chapman, Kan., Sept. 28-30).
 FENBERG STOCK (S. W. Bloom, mgr.): Salem, Mass., Sept. 28-30, Lowell 5-10.
 FISKE PLAYERS (Fiske and Alverez, mgr.): Gloversville, N. Y., Indefinite.
 FLORENCE STOCK (John J. Murray, mgr.): Canton, O., Sept. 28-30, Castalia, Pa., 5-10.
 GIBNEY, GRACE (Champaign, Ill., Sept. 28-30).
 GRAHAM STOCK, FERDINAND (Ferdinand, Pa., Sept. 28-30, Clearfield 5-10).
 GRAYCE, HELEN (N. Ayrault, mgr.): Schenectady, N. Y., Sept. 28-30, Troy 5-10.
 HALL, DON C. (East Aurora, N. Y., Sept. 28-30, Olean 5-10).
 HARBOR COMEDY (Chas. H. Harris, mgr.): New Bedford, Mass., Sept. 28-30.
 HENDERSON, MAUDE (W. J. and R. E. Henderson, mgr.): Hastings, Mich., Sept. 28-30.
 HICKMAN-BERRY (Chas. A. Berry, mgr.): Sept. 27-30, Winona, Minn., 12-17.
 HOWARD-DORSET (Flora Dorset): Poplar Bluff, Mo., Sept. 28-30, Alton, Ill., 5-10.
 JACKSON STOCK, ISABEL (O. City, Pa., Sept. 28-30).
 JORDAN STOCK (G. H. Jordan, mgr.): New Haven, Conn., Sept. 28-30.
 KENNEDY, JAMES (Spitz, Nathan and Nason, mgr.): Lexington, Mass., Sept. 28-30, Bangor 5-10.
 KEYS SISTERS STOCK (V. A. Varney, mgr.): Connellsville, Pa., Sept. 28-30, Uniontown 5-10.
 KLABE-URBAN (H. B. Clark, mgr.): Woodstock, N. B., Sept. 28-30.
 KNICKERBOCKER STOCK (Chas. A. Clark, mgr.): N. York, Conn., Sept. 28-30, Portchester, N. Y., 5-10.
 LATIMER AND LEIGH (Western, Bert Leigh, mgr.): Columbia, Mo., Sept. 28-30.
 LATIMORE AND LEIGH (Eastern, Ernest Latimore, mgr.): Washington, O., Sept. 28-30.
 LONG COMEDY (Frank K. Long, mgr.): Cresco, Ia., 5-10.
 LONG, FRANK E. (Mock and All, mgr.): Sturgeon Bay, Wis., Sept. 28-30.
 McDONALD STOCK (Co. 2, Earl McDonald, mgr.): Aberdeen, Miss., Sept. 28-30, Paris, Tenn., 5-10.
 McDONALD STOCK (Co. 1, G. McDonald, mgr.): Van Buren, Ark., Sept. 28-30, Fayetteville 5-10.
 MAHER STOCK (T. A. Bessant, mgr.): Long Branch, N. J., Sept. 28-30, Catskill, N. Y., 5-10.
 MARION-WOODS STOCK (Arthur J. Woods, mgr.): Childress, Tex., Sept. 28-30, Vernon 5-10.
 MATINEE GIRL (J. E. Jackson, mgr.): Dallas, Tex., Sept. 21-30.
 MORGAN-PEPPE (People and Berola, mgr.): Centerville, Kan., Sept. 27-30, Joplin, Mo., 5-10.
 MURRAY-MACKER (Comedy, John J. Murray, mgr.): Troy, N. Y., Sept. 28-30, Cohoes 5-10.
 MYERS, IRVING (W. H. Myers, mgr.): Newark, O., Sept. 28-30.
 MYERS-HARDER STOCK (Myrtle-Harder Amusement Co., Inc., mgr.): Pottsville, Pa., Sept. 28-30, York 5-10.
 NIDRLINGER STOCK: Youngstown, O., Sept. 28-30.
 NORTH BROTHERS (R. J. Mack, mgr.): Mayville, Mo., Sept. 28-30, Safford, N. H., 5-9, Sanford, Me., 12-14.
 TEMPEST DRAMATIC (J. L. Tempest, mgr.): Naples, N. Y., Sept. 28-30.
 TURNER, CLARA (Ira W. Jackson, mgr.): Portland, Me., Sept. 28-30.
 VERNON STOCK (B. B. Vernon, mgr.): Huntington, W. Va., Sept. 28-30, Parkersburg 5-10.
 VINTON, MYRTLE (H. P. Bulmer, mgr.): Rhodes, Ia., Sept. 28-30.
 WALTERS AND CHRIST'S STOCK (L. B. Christ, mgr.): La Grange, Ga., Sept. 28-30.
 WEST-HENRY STOCK: Sault Ste. Marie, Can., Sept. 28-30.
 WINNINGER BROTHERS STOCK (Frank Winninger, mgr.): Oshkosh, Wis., Sept. 28-30, Neenah 5-10.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Milton and Margaret Aborn, mgrs.): Buffalo, N. Y., Sept. 28-30, Dec. 5-8.
 ALASKAN (John C. McKee, mgr.): Benton Harbor, Mich., 4 Grand Rapids 5-6, Kalamazoo 7, Goshen, Ind., 8, Elkhart 9, So. Bend 10.
 ALGERIA (Frank McKee, mgr.): New York city Aug. 21-Indefinite.
 AMERICAN IDEA (Cohan and Harris, mgrs.): Boston, Mass., Sept. 14-30, New York city 5-Indefinite.
 AMERICAN THEATRE OPERA: San Francisco, Cal., Aug. 28-Indefinite.
 AWAKENING OF MR. PIPP (John W. Dunne, mgr.): Philadelphia, Pa., Sept. 28-30.
 BARBER OF SEVILLE (John Dunmore, mgr.): Conneaut, O., Sept. 28-30, Greenville, Pa., 30, Alliance, O., 1, Ashland 2, Youngstown 3, Wooster 4, Ashland 5, Mansfield 7, Gallia 8, Marion 9, Findlay 10.
 BERNARD, SAM (Sam S. and Lee Shubert, inc., mgrs.): New Haven, Conn., Sept. 28-30, New York city Oct. 5-24.
 BLACK PATRI TROUBADOUS (Voicelock and Nolan, mgrs.): Danville, Va., Sept. 28, Winston-Salem, N. C., 30, Mt. Airy 1, Greensboro 2, Concord 3, Charlotte 4, Gastonia 5, Gaffney 6, C. T. Spartanburg 7, Asheville 8, C. G. Greenville 9, S. C., 10.
 BOSTON IDEAL (F. O. Burgess, mgr.): El Paso, Tex., Sept. 21-17.
 BROKEN IDOL (H. F. Whitney, mgr.): Chicago, Ill., Aug. 22-Indefinite.
 BROMASTON (Wm. P. Cullen, mgr.): Denver, Colo., Sept. 27-30, Colorado Springs 5, Leadville 7, Pueblo 8, Trinidad 10, Amarillo, Tex., 12.
 BUSTER BROWN (Eastern: Buster Brown Amusement Co., props.): Lehighton, Pa., Sept. 28, Slatington 30, East Stroudsburg 1, Homestead 2, Pittston 3, Binghamton, N. Y., 5, Cortland 6, Seneca Falls 7, Ilen 8, Utica 9, Rome 10.
 BUSTER BROWN (Western: Buster Brown Amusement Co., props.): Toledo, O., Sept. 27-30, Grand Rapids 5-10.
 CABLE, MARIE (D. V. Arthur, mgr.): Norwich, Conn., 1.
 CAMERON, GRACE (C. H. Kerr, mgr.): Coleman, B. C., Sept. 28, Calgary, Alta., N. W. T., 30.
 CANNON KID (Kilroy and Britton, mgrs.): Chattanooga, Tenn., Sept. 28-30.
 CARLE, RICHARD (Charles Marka, mgr.): Pittsburgh, Pa., Sept. 28-30, Brooklyn, N. Y., 5-10.
 CAT AND THE FIDDLE (Chas. A. Selton, mgr.): Portland, Ore., Sept. 27-30, Hoquiam, Wash., 4.
 ABERDEEN 6, Centralia 6, Vancouver 7, The Dalles, Ore., 8, Pendleton 9, La Grande 10, Baker City 12.
 COHAN, GEORGE M. (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 13-Indefinite.
 COLE AND JOHNSON (A. L. Wilbur, mgr.): Cleveland, O., Sept. 28-30, Detroit, Mich., 4-10.
 COLLEGE GIRLS AND THE TEDDYS (Chas. E. Hanes, mgr.): Newark, N. J., Sept. 28-30.
 COMING THERY THE EYE (Chas. E. Hanes, mgr.): Portland, Ore., Sept. 27-30, Pendleton 1, Baker City 2, Boise City, Ida., 3, Salt Lake City, U., 5-10, Ogden 12.
 DEVIL'S AUCTION (Charles H. Yale, mgr.): Columbia, Ga., Sept. 29, Troy, Ala., 5-10.

DISTRICT LEADER (Frank J. Sardan, mgr.): Peru, Ind., Sept. 28, Wabash 30, Marion 1, Fort Wayne 2, 3, Toledo, O., 4-10, Grand Rapids, Mich., 11-14.
 FIELDS, L. V. (L. V. and Lee Shubert, inc., mgrs.): Chicago, Ill., Aug. 23-30, Cincinnati, O., 4-10.
 FIFTY MILES FROM BOSTON (Eastern: Cohan and Harris, mgrs.): New York city Sept. 28-30.
 FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 28-30.
 FLOWER OF THE RANCH (H. H. Frasse, prop.): Peoria, Ill., Sept. 27-30, Springfield 1-3, Milwaukee, Wis., 4-10, Kenosha 11.
 FOLLIES OF 1908 (Florence Ziegfeld, mgr.): New York city June 10-30, Philadelphia, Pa., 6-31.
 FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): New Orleans, La., Sept. 27-30.
 FOT, EDDIE (Sam S. and Lee Shubert, inc., mgrs.): Philadelphia, Pa., Sept. 28-30.
 GAY MUSICIAN (Amusement Producing Co., mgrs.): Toronto, Ont., Sept. 28-30, London 5, Hamilton 6, 7, Kingston 8, Ottawa 9, 10.
 GAY NEW YORK (Barion and Wiswell, mgrs.): Philadelphia, N. J., 12, Perth Amboy 13.
 GAY WHITE WAY (Shubert Bros., mgrs.): New York city Sept. 28-30, Brooklyn 5-10.
 GEMER, ADELINE (F. Siegfried, mgr.): New York city Sept. 28-30.
 GIEL QUESTION (Askis-Singer Co., mgrs.): Oakland, Cal., Sept. 28-30, San Jose 1, Sacramento 2, Stockton 3, Los Angeles 4-10, El Paso, Tex., 12.
 TOP OF THE WORLD (J. M. Wilson, mgr.): New York city Sept. 28-30.
 GIRLS OF GOTTERBERG (Charles Frohman, mgr.): New York city Sept. 28-30.
 GLASSER, MILU (Sam and Lee Shubert Amusement Co., inc., mgrs.): New York city Sept. 28-Indefinite.
 GRAND OPERA (Max Faustheuer, mgr.): Cleveland, O., Sept. 18-30, 14.
 HALL, BOB (Boys: Baltimore, Md., Sept. 28-30).
 HIP, HIP, HURRAY (Cohan and Harris, mgrs.): San Francisco, Cal., Sept. 27-30.
 HONEYMOONERS (Hope and Welch, mgrs.): Walla Walla, Wash., Sept. 28, Yakima 30, Ellensburg 1, Tacoma 2, 3, Seattle 4-10, Victoria, B. C., 12.
 HONEYMOON TRAIL (Askis-Singer Co., mgrs.): Springfield, Ill., Sept. 28-30, Quincy 1, Galveston 2, Houston 3, Dallas 4, San Antonio 5, El Paso 6, Joliet 7, Elgin 8, Rockford 9, Chicago, Ill., 10.
 HOPPER, DE WOLF: Hamilton, Ont., Sept. 30.
 HUNTING, FOUR (James Sutherland, mgr.): Youngstown, O., Sept. 28-30, Sharon, Pa., 1, Rochester 2, Erie 3.
 IMPERIAL OPERA (Abright and Samsen, mgrs.): Oklahoma City, Okla., Sept. 28-30.
 IMPERIAL OPERA (C. E. De Witt, mgr.): Toronto, Can., Aug. 28-Indefinite.
 LAND OF MOSES (H. H. Frasse, prop.): Centralia, Wash., Sept. 28, Astoria 30, Chehalis 1, South Bend 2, Portland, Ore., 5-10, Vancouver, Wash., 11, Salem 12.
 ITALIAN GRAND OPERA (Ivan Abramson, mgr.): New York city Sept. 5-10, Brooklyn 5-17.
 JANEY JUNKINS (St. John and Gerson, mgrs.): Hammond, Ind., Sept. 27-30.
 JANIS, ELISE (C. S. Dillingham, mgr.): Detroit, Mich., Sept. 28, Farmington, Pa., 5-10.
 JOLLAIE (Schubert and Shubert, mgrs.): Clarkburg, W. Va., Sept. 30, Morgantown 1, Elkins 2, Weston 3.
 JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Stages, Minn., Sept. 29, Grand Forks, N. D., 30.
 KING CASEY (Stair and Nicolai, mgrs.): Dayton, O., Sept. 28-30, Columbus 1-3, Pittsburgh, Pa., 5-10.
 KNIGHT FOR A DAY (H. H. Frasse, prop.): Seattle, Wash., Sept. 27-30, Victoria, B. C., Vancouver 6, 7, Westminster 8, Bellingham, Wash., 9, Everett 10.
 KNIGHT FOR A DAY (B. C. Whitney, mgr.): Philadelphia, Pa., Sept. 21-30, Baltimore, Md., 5-10.
 LAND OF MOSES (H. H. Frasse, prop.): San Antonio, Tex., Sept. 28, 30, Austin 1, Taylor 2, Waco 3, Oklahoma City, Okla., 11, 12.
 LITTLE JOHNNY JONES (Jon. M. Gaites, mgr.): Pueblo, Colo., Sept. 28.
 LITTLE NEMO (H. H. Frasse, prop.): Philadelphia, Pa., Sept. 28-Nov. 21.
 LOLA FROM BERLIN (Nixon and Zimmerman, mgrs.): Pittsburgh, Pa., Sept. 28-30.
 LYMA, FRANK (Lyman and Lyman, mgrs.): Lyman Brothers, mgrs.: Mitchell, S. D., Sept. 28, 29.
 McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Dallas, Tex., Sept. 28, Ft. Worth 30, Quanah 1, Dalhart 2, Denver, Colo., 4-10.
 MANHATTAN (H. H. Frasse, prop.): Charleston, S. C., Sept. 28-30, Jacksonville, Fla., 4-10.
 MANHATTAN OPERA (H. D. Allen, mgr.): Detroit, Mich., Sept. 18-Indefinite.
 MARCELLE (Sam S. and Lee Shubert, inc., mgrs.): New York city Sept. 28-30.
 MARIOLLO (Stanford B. Rickey, mgr.): Springfield, O., Sept. 28, Toledo 30-3.
 MARRIAGE MARY Gules Murry, mgr.): Toronto, Ont., Sept. 28-30, Niagara Falls 1, Erie, Pa., 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.
 MA'S NEW HUSBAND (Central: Harry Scott Co., prop.; J. C. Loney, mgr.): Grinnell, Ia., Sept. 28, Monticello 30, What Cheer 1, Spurgeon 2, Ottumwa 3, Burlington 4, Waterloo 5, Westfield 6, Winfield 7, Fairfield 8, Waynes 9, Oskaloosa 10.
 MA'S NEW HUSBAND (Eastern: Harry Scott Co., prop.; George Fletcher, mgr.): Girard, Ill., Sept. 28, Taylorville 30, Monticello 1, Rantoul 2, Champaign 3, Newburgh 4, Newburgh 5, Elmhurst 6, Sullivan 7, Nekoma 8, Gillespie 10.
 MA'S NEW HUSBAND (Northern: Harry Scott Co., prop.; Nat Phillips, mgr.): Garner, Ia., Sept. 28, Rembrandt 30, Esterville 1, Spencer 2, Ames 3, Ames 4, Ames 5, Wallace, Ida., 6, Warden 7, Harrison 8, Coeur d'Alene 9, Moscow 10.
 MERRY-GO-ROUND (Circle Production Co., mgrs.): Pittsburgh, Pa., Sept. 28-30.
 MERRY WIDOW (Henry W. Savage, mgr.): Boston, Mass., Aug. 28-Indefinite.
 MERRY WIDOW (Henry W. Savage, mgr.): New York city Indefinite.
 MERRY WIDOW (Southern: Henry W. Savage, mgr.): Louisville, Ky., Sept. 28-30.
 MIMIC WORLD (Moses, Shubert and Lew Fields, mgrs.): New York city July 9-30, Boston, Mass., 5-17.
 MISS PETTICOATS (J. C. Patrick, mgr.): Joliet, Ill., Sept. 28, Waukegan 30, Kenosha, Wis., 1.
 RACINE 2, Burlington, Ia., 3.
 MONTGOMERY AND STONE (C. B. Dillingham, mgr.): Boston, Mass., Sept. 27-17.
 MORNING, NOON AND NIGHT (M. M. Thelma, mgr.): Worcester, Mass., Sept. 28-30, New York city 6-10.
 MURRAY AND MACK (Murray and Mack Amusement Co., mgrs.): St. Louis, Mo., Sept. 27-30, Peoria, Ill., 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.
 POLLARD JUVENILE OPERA (J. S. Pollard, mgr.): Spokane, Wash., Sept. 28-30.
 PRINCE HUMBUG (H. H. Frasse, mgr.): Concord, N. H., Sept. 28, Portsmouth 30, Lewiston, Me., 1, Waterville 2, Bangor 3, Portland 4, Portland 5, Salem, Mass., 6, Nashua, N. H., 9, Haverhill, Mass., 10, Lowell 12.
 PRINCESS THEATRE OPERA (S. Loverich, mgr.): San Francisco, Cal., Sept. 17-Indefinite.
 RICH, FANNY (F. M. Norcross, mgr.): Monroe, La., Sept. 28, Vicksburg 30, Greenville 1, Memphis 2, Tenn., 3.
 ROGERS BROTHERS (Edwin J. Cohan, mgr.): Osego, N. Y., Oct. 1, Hamilton, Ont., 2, London 3, Toronto 5-10.
 ROYAL CHEF (H. H. Frasse, mgr.): Seattle, Wash., Sept. 28-30, Tacoma 4, Salem, Ore., 5, Eugene 6, Medford 7, Ashland 8, Chico, Cal., 9.
 RUNAWAY (H. H. Frasse, prop.): Manchester, Va., 30, Stanton 1, Clifton Forge 2, Roanoke 3, 4, Bedford 5, Winston-Salem, N. C., 7, 8.
 SAN FRANCISCO OPERA (Frank W. Healy, mgr.): Edmond, Alta., Sept. 28-30, Red Deer 9, Calgary 10.
 SAVOY ITALIAN OPERA: New York city Sept. 28-Indefinite.
 SCHEFF, FRITZ (Chas. B. Dillingham, mgr.): South Bend, Ind., 2, 3, Chicago, Ill., 5-Indefinite.
 SCHOOL DAYS (Oss Edwards, mgr.): New York city Sept. 28-30.
 SHEPHERD, JOSEPH (Chicago, Ill., Oct. 2-Indefinite).
 SHOW GIRL (J. P. Goring, mgr.): Johnstown, Pa., Sept. 28, Tyrone 30, Leontine 1, Hummelton 2, York 3, Lancaster 4, Lebanon 5, Reading 7, Norris-town 8, Pottstown 9, Pottsville 10.
 SIDNEY, GEORGE (A. W. Herman, mgr.): Atlanta, Ga., Sept. 28-30, Birmingham, Ala., 5-10.
 SMART SET (Barion and Wiswell, mgrs.): Brunswick, Ga., Sept. 28, Jacksonville, Fla., 30, Waycross, Ga., 1, Fitzgerald 2, Albany 3, Cordele 4, Americus 5, Columbus 6, Birmingham, Ala., 8, Pensacola, Fla., 9, Mobile, Ala., 10.
 SPORTING DAYS (Shubert and Anderson, mgrs.): New York city Sept. 10-Indefinite.
 STEWART OPERA (William G. Stewart, mgr.): Winnipeg, Man., Sept. 7-Indefinite.
 STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Chicago, Ill., May 21-Indefinite.
 STUBBORN CINDERELLA (Co. B: Mort. H. Singer, mgr.): Lexington, Ky., Sept. 28, Hamilton, O., 30, Middletown 1, Springfield 2, Dayton 3, Chillicothe 4, Cincinnati 5, 7, Findlay 8, Toledo 9, Kalamazoo, Mich., 10.
 TALK OF NEW YORK (Cohan and Harris, mgrs.): Brooklyn, N. Y., Sept. 28-30.
 THREE TWINS (Joseph M. Gaites, mgr.): Toledo, O., Sept. 28, 30, Columbus 1, Oct. 1, Piqua 2, Springfield 3, Hamilton 4, Richmond, Ind., 5, Muncie 6, Anderson 7, Indianapolis 8-10.
 THREE TWINS (Joseph M. Gaites, mgr.): New York city June 15-Indefinite.
 TIME AND THE GIRL (Askis-Singer Co., mgrs.): Trenton, N. J., Sept. 28, Atlantic City 30, New Brunswick 1, Plainfield 2, Allentown, Pa., 3, Easton 4, Mahanoy City 5, Shenandoah 7, Pottsville 8, Mt. Carmel 9, Shamokin 10.
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Singer Co., mgrs.: San Francisco, Cal., Sept. 28-11.
 TOO MANY WIVES (Mittenthal Bros., mgrs.): Boston, Mass., Sept. 28-30, Baltimore, Md., 5-10.
 TOP OF THE WORLD (J. M. Wilson, mgr.): Chicago, Ill., July 4-30, Milwaukee, Wis., 4-10.
 UNCLE HEN (F. R. De Brune, mgr.): Cuba, N. Y., Sept. 28, Oceanside 1, Elford 2, Kane 3.
 VAN STUDDIFORD, GRACE (Sam S. and Lee Shubert, inc., mgrs.): Washington, D. C., Sept. 28-30.
 VON HATZFELDT, OLGA (Noble, Ala., Sept. 28, 30, Gulfport, Miss., 30).
 WALTZ DREAM (Interstate Amusement Co., mgrs.): Chicago, Ill., Sept. 27-10.
 WARD AND TOLKIN (Stair and Nicolai, mgrs.): Richmond, Va., Sept. 28-30.
 WILLIAMS AND WALKER (F. Ray Comstock, mgr.): Boston, Mass., Sept. 5-10.
 WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city Sept. 7-Indefinite.
 WILLYS' MUSICAL COMEDY (John B. Willy, mgr.): Waco, Tex., Sept. 21-30.
 WINE, WOMAN AND SONG (M. M. Thiese, mgr.): Cincinnati, O., Sept. 28-30, 31.
 WIZARD OF OZ (Hurtig and Seamon, mgrs.): Omaha, Neb., Sept. 28-30.
 WIZARD OF WALL STREET (Lew Vinton, mgr.): Cleco, Tex., Sept. 30.
 YORK AND ADAMS (B. E. Forrester, mgr.): New Orleans, La., Sept. 27-30.
 ZINN'S MUSICAL STOCK (A. M. Zinn, mgr.): Memphis, Tenn., Sept. 5-Indefinite.

MINSTRELS.
 COHAN AND HARRIS (Cohan and Harris, mgrs.): Indianapolis, Ind., Sept. 28, 30, Dayton, O., 1, Columbus 2, 3.
 DANDY DIXIE (Voicelock and Nolan, mgrs.): Hot Springs, Ark., Sept. 28, Tusculum 30, Camden 1, Eldorado 2, Monroe, La., 3, Shreveport 4, Beaumont, Tex., 5, Houston 6, Galveston 7, La Grange 8, Smithville 9, San Marcos 10.
 DOCKSTADER'S (Chas. D. Wilson, mgr.): Detroit, Mich., Sept. 28-30.
 DUMONT'S STOCK MINSTRELS: Philadelphia, Pa., Aug. 31-Indefinite.
 FIELD'S, AL G. (Doc Quigley, mgrs.): Nashville, Tenn., Sept. 28, 30, Memphis 30, 1, Birmingham 2, Ala., 3, Columbus, Ga., 4, 5, Macon 6, Augusta 7, Charleston, S. C., 8, Savannah, Ga., 9, Brunswick 10.
 GORTON'S (C. C. Pearl, mgr.): Trumbull, N. Y., Sept. 28, 30, Orono 1, Wellboro 2, 3.
 RICHARDS AND PRINGLES (Holland and Filkins, mgrs.): Seattle, Wash., Sept. 28-30.
 VAN'S, GEORGE (Madison, Wis., Sept. 28-30).

BURLESQUE.
 AMERICANS (Teddy Simonds, mgr.): New York city Sept. 28-30.
 AVENUE GIRLS (Isay Grodz, mgr.): Boston, Mass., Sept. 28-30.
 BACHELOR GIRLS: Chicago, Ill., Sept. 28-30, Milwaukee, Wis., 5-10.
 BEERMAN SHOW (Jack Singer, mgr.): Providence, R. I., Sept. 28-30, Boston, Mass., 5-10.
 BLUE HIBBON GIRLS (James Hyde, mgr.): Cleveland, O., Sept. 28-30, Buffalo, N. Y., 20.
 BOHEMIANS (Tom Miner, mgr.): Baltimore, Md., Sept. 28-30.
 BON TON BURLESQUES (Weber and Bush, mgrs.): Washington, D. C., Sept. 28-30, Pittsburgh, Pa., 5-10.
 BOWERY BURLESQUES (E. M. Rosenthal, mgr.): Baltimore, Md., Sept. 28-30, Washington, D. C., 5-10.
 BRIGADIERS (Clarence Burdick, mgr.): Buffalo, N. Y., Sept. 28-30.
 BROADWAY BELLES (Helena, Mont., Sept. 28-30).
 BROADWAY GAIETY GIRLS (Louis Stark, mgr.): Washington, D. C., Sept. 28-30.
 BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): New York city Sept. 28-30, Providence, R. I., 5-10.
 CARINO GIRLS (Jesse Burns, mgr.): Rochester, N. Y., Sept. 28-30, Toronto, Can., 5-10.
 CHAMPAGNE GIRLS (Wm. Pyne, mgr.): Chicago, Ill., Sept. 27-30.
 CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Detroit, Mich., Sept. 28-30.
 CITY SPORTS (Phil Sheridan, mgr.): Chicago, Ill., Sept. 28-30, Cleveland, O., 5-10.
 COLONIAL BELLES (W. Martin, mgr.): Minneapolis, Minn., Sept. 28-30.
 COZY CORNER GIRLS (Sam Robinson, mgr.): Jersey City, N. J., Sept. 28-30, Wilkes-Barre, Pa., 5-7, Scranton 6-10.
 CRACKER JACKS (Robert Manchester, mgr.): Pittsburgh, Pa., Sept. 28, Columbus, O., 5-10.
 DAINTY DUCHES (Weber and Bush, mgrs.): Brooklyn, N. Y., Sept. 21-30, Philadelphia, Pa., 5-10.
 DEVERE, SAM (A. H. Sheldon, mgr.): Montreal, P. Q., Sept. 28-30, Cleveland, O., 5-10.
 DREAMLAND BURLESQUES (Miner and Marion, mgrs.): Chicago, Ill., Sept. 28-30.
 DUCKINGS (Frank J. Calder, mgr.): Scranton, Pa., Sept. 28, 30, Wilkes-Barre 1-3.
 EMPIRE BURLESQUES (Robert Imhof, mgr.): Cincinnati, O., Sept. 28-30, Cleveland, O., 5-10.
 FADS AND FOLLIES (C. B. Arnold, mgr.): Chicago, Ill., Sept. 28-30, Cincinnati, O., 5-10.
 FASHION PLATE BURLESQUES (Charles Falke, mgr.): St. Paul, Minn., Sept. 28-30.
 FAY POSTER (John Givens, mgr.): St. Louis, Mo., Oct. 5-10.
 FOLLIES OF THE DAY (Barney Gward, mgr.): Philadelphia, Pa., Sept. 28-30, Brooklyn, N. Y., 5-10.
 FROLICOME LAMBS (Louis Oberworth, mgr.): Newark, N. J., Sept. 28-30, Philadelphia, Pa., 5-10.
 GAIETY GIRLS (Pat White, mgr.): New York city Sept. 28-30.
 GAY MASQUERADES (Geo. Turner, mgr.): Hoboken, N. J., Sept. 28-30, New York city 5-10.
 GIRLS FROM HAPPTLAND (Joe Hurtig, mgr.): St. Louis, Mo., Sept. 28-30, Chicago, Ill., 5-10.
 GOLDEN CROOK (Jerome and Jacobs, mgrs.): Toledo, O., Sept. 28-30, Detroit, Mich., 5-10.
 GREATER NEW YORK STARS (Louis Sawyer, mgr.): Memphis, Tenn., Sept. 28-30.
 HASTINGS SHOW (Harry Hastings, mgr.): Chicago, Ill., Sept. 27-30.
 HILL, BOSE (Geo. W. Rice, mgr.): Cincinnati, O., Sept. 27-30, Atlanta, Ga., 5-10.
 IDEAL EXTRAVAGANZA (H. W. and Sam Williams, mgrs.): Brooklyn, N. Y., Sept. 28-30.
 IMPERIALS (H. W. and Sam Williams, mgrs.): Kansas City, Mo., Sept. 28-30.
 IRWIN'S BIG SHOW (Fred Irwin, mgr.): Birmingham, Ala., Sept. 28-30, New Orleans, La., 5-10.
 JACKY, SAM (E. Indianapolis, Ind., Sept. 28-30).
 JERSEY LILIES (Wm. A. Clark, mgr.): Toronto, Ont., Sept. 28-30, Albany, N. Y., 5-7, Holyoke, Mass., 9-10.
 KENTUCKY BELLES (Robert Gordon, mgr.): Toronto, Ont., Sept. 28-30.
 KNICKERBOCKER (Louis Noble, mgr.): Brooklyn, N. Y., Sept. 28-30, New York city 5-10.
 LID LIFTERS (H. A. Woodhall, mgr.): Detroit, Mich., Sept. 27-30, Chicago, Ill., 5-10.
 MAJESTIC (H. W. and Sam Williams, mgrs.): Atlanta, Ga., Sept. 28-30, Birmingham, Ala., 5-10.
 MARDI GRAS BEAUTIES (Jack Sydel, mgr.): Boston, Mass., Sept. 28-30, Springfield 5-7, Albany, N. Y., 7-10.
 MERRY BURLESQUES (E. W. Chipman, mgr.): Providence, R. I., Sept. 28-30.
 MERRY MAIDENS (C. W. Daniels, mgr.): Albany, N. Y., Sept. 28-30, Troy 1-3.
 NEW YORK, N. Y. (Edward Shaeffer, mgr.): St. Louis, Mo., Sept. 27-30.
 MORNING GLORIES IN EULAND (Harder and Hall, mgrs.): New York city Sept. 28-30, Brooklyn 5-17.
 NEW CENTURY GIRLS (J. J. Moynihan, mgr.): Philadelphia, Pa., Sept. 28-30.

CIRCUSES.
 BARNUM AND BAILEY'S (Ringling Brothers, mgrs.): Tucson, Ariz., Sept. 28, 30, Bishop 30, Douglas 1, Deming, N. M., 2, El Paso, Tex., 3.
 BUFFALO BILL'S WILD WEST (W. F. Cody, mgr.): Red Bluff, Cal., Sept. 28, Marysville 30, Sacramento 1, Stockton 2, San Jose 3.
 HAGENBECK AND WALLACE'S (Cairo, Ill., Sept. 28, Anna 30, Du Quoin 1, Pana 2, Paxton 3).
 LUCKY BILLS: Circleville, Kan., Sept. 28, Holton 30, Mayetta 1, Denison 2, Valley Falls 3.
 RINGLING BROTHERS: Dayton, Tenn., Sept. 28, Nashville Oct. 2, Louisville, Ky., 3.
 ROBBINS, FRANK A. (New Market, Va., Sept. 28).

BANDS.
 FERULLO'S: Chicago, Ill., July 27-Indefinite.
 HADERNAM CHICAGO ORCHESTRA JENNIE (H. D. Hadernam, mgr.): Mayville, Mo., Sept. 28-30, Sedalia 5-10.
 KNAPP'S MILLIONAIRE (John Graham): Troy, N. Y., Sept. 28, Albany 1, N. Adams 2, Pittsfield 3, Amsterdam, N. Y., 5, Glen Falls 6, Holyoke, Mass., 7, Northampton 8.
 MCAGLIO (Ed F. Guman, mgr.): Norwich, Conn., Sept. 28, New London 30, Springfield, Mass., 1, Holyoke 2, New Britain, Conn., 3, Waterbury 4, Meriden 5, Middletown 6, Hartford 7, Winsted 8, Torrington 9, New Haven 10.
 PRYOR, ARTHUR (D. W. Stuart, mgr.): Pittsburg, Pa., Sept. 28-30.
 SODA: Boston, Mass., Sept. 28-Oct. 31.

MISCELLANEOUS.
 CALVE, MME. (John Curt, mgr.): Quebec, Can., 9.
 DIXIE'S CARNIVAL (D. Thompson, mgr.): Douglas, Wyo., Sept. 28.
 FISK-DODGE SHOWS: Muncie, Ia., Sept. 28, Independence 1, Dyersburg 2.
 FLINT, MR. AND MRS. HERBERT: Sioux City, Ia., Sept. 28, 30.
 HUMANOVO (Co. 1: Geo. Belfrage, mgr.): Rockford, Ill., Sept. 28-30.
 HUMANOVO (Co. 2: Henry Kusler, mgr.): Shreveport, La., Sept. 12-Indefinite.
 HUMANOVO (Co. 3: Chas. Brown, mgr.): Zanesville, O., Sept. 28-30.
 MILLS AND KENNETH (Wm. A. Nelson, mgr.): Schuyler, N. Y., Sept. 28, 30, Glen Falls 1-3, Saratoga 5-10.
 PAIN'S CARNIVAL (Al Dolson, mgr.): Los Angeles, Cal., Sept. 21-30, San Francisco 5-24.
 PAIN'S SHERIDAN'S RIDE (A. L. Dolson, mgr.): Nashville, Tenn., Sept. 28-30, Chattanooga 5-10.
 PATTERSON SHOW: Eau Claire, Wis., Sept. 28-30.
 PRESSELLE AND KUNA MAT (F. Wiland, mgr.): Middletown, Conn., Sept. 28-30, Bristol 5-10.
 RAYMOND, GREAT (Maurice F. Raymond, mgr.): San Paulo, Brazil, 11-15, Santos 15, Rio Grande do Sul 16, Montevideo, Uruguay, 20-24, Buenos Ayres, Argentine, 26-Nov. 11.
 RICHARDSON PICTURES: Ogdensburg, N. Y., Sept. 28, 30.

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THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS.

SOME EXCELLENT SKETCHES AND A NUMBER OF NOVEL SINGLE TURNS.

The Van Dyck, with Harrison Hunter in the Leading Role; Violet Black and Company in the Subway; Hyman Meyer as a Pianologist; Daisy Lloyd Wood, George McManus, the Caress Life Guards, The Moonshiners, Herman Desco, "Pat" Collings, and Parn and Pau.

The following new acts were seen in the local theatres last week:

The Subway Dramatized.

To Edgar Allen Woolf belongs the credit of having dramatized the Subway for vaudeville. His sketch, in the Subway, was offered at the Fifth Avenue Theatre by Violet Black and company, and proved highly successful. A very elaborate and heavy setting is carried, showing a Subway station on a stormy morning. The characters are Betty Trimble, Stephen Elton, a ticket-seller and a ticket-chopper. Elton comes down the stairs and starts to read his paper. The first item that strikes his eye is a story of a college youth who is masquerading as a girl on a bet, and who is flirting with men in the Subway. He announces his intention not to be fooled just as Betty comes tripping downstairs. She finds she has no money, and Elton gallantly offers to pay her fare. She is very grateful and shows so much interest that Elton becomes suspicious, concludes that she is the college lad he has been reading about, and becomes very rough in his treatment of her. There are a number of minor complications, all of which add to the interest and fun, until by an accident Elton discovers that she is the sister of an old friend of his, and of course the usual explanations and apologies follow, with the faint tinkle of possible wedding bells in the distance. The sketch is full of action and business of an amusing sort, and it was well played. Miss Black showed much vivacity and cleverness as the girl, and Arthur Forbes was capital as Elton, entering into the spirit of his part with great zest. Eugene Keith made the ticket-chopper an amusing character, and Herbert Morris played the ticket-seller naturally. The mechanical effect of the passing trains, with the incidental noise, is very well arranged, and the scenery will give out-of-town-ers an excellent idea of what New York's underground road looks like.

A High-Class Comedy.

The Van Dyck, a tragic comedy by Cosmo Gordon Lennox, adapted from the French of Eugene Fourrier Perinase, was introduced to vaudeville at the Colonial. It is one of the features of the new Orpheum Road Show, several numbers of which were also in the bill. The play was first done here by Arnold Daly at the Berkeley Lyceum. It is quite out of the ordinary and holds the attention of the audience because it is different from the usual run of one-act pieces. The story involves a musician, who is a lover of pictures, and has in his room a painting that he thinks is a genuine Van Dyck. He is visited by a stranger who tells him the story of his life, and at its conclusion seems to go stark mad. A doctor and several keepers from a neighboring asylum enter and restrain the supposed lunatic. The musician is asked by the doctor to step into another room, and when he does so the audience gets a real surprise, for the visitor, the doctor and the keepers are a band of burglars, and they strip the room of everything movable, including the grand piano, leaving, however, the Van Dyck, which the head thief pronounces, "fake." The musician returns and is overwhelmed at the sight of his dismantled room. He is consoled, however, by the thought that he still has his pet picture. The part of the supposed lunatic is capably played by Harrison Hunter, and Martin Boyle does very well as the musician. The play is capably mounted and scored a hit with the Colonial patrons.

A Clever Comedian-Pianist.

Hyman Meyer made his New York debut at the Colonial. He is a "find" of Martin Beck, and many good things that were said of him prior to his appearance. Made up as a German professor of music, he toys with the keys of a grand piano in a way that shows his mastery of the instrument. His principal offering is a travesty on grand opera, in which he shows a wonderful range of voice, and introduces soprano, alto, tenor and bass with equal facility. An imitation of a mandolin is also a pleasing bit. This is all done with a sprinkling of comedy that is very delightful. As an encore Mr. Meyer presents an imaginary chicken that is supposed to have been trained to sing. He calls it the "Chicken Patti." In this section of his act Mr. Meyer is comedian, pianist and ventriloquist rolled into one, and his work is of a very high order of excellence. His is one of the best single acts seen here in many seasons. If Mr. Beck can find any more like him playing the small towns in the West he ought to ship them to New York as soon as possible.

Moonshine and Melody

Mary Hutchins presented a new act at the Fifth Avenue Theatre, Sept. 27, which scored an instantaneous hit and proved to be a pleasant mixture of melodrama and comic opera. It is entitled The Moonshiners, and tells the story of a romance between a moonshiner's daughter and a Government spy. The latter discovers the girl's parents to be engaged in the illicit trade and is wounded by the father, with the further menace of tar and feathers. The girl intercedes, with the result that her sweetheart resigns his commission and engages with them in their whiskey trade in order to win her. The scenery, costumes and effects are exceptional, and the interpolated music catchy and exceedingly well sung, both by the soloists and in the ensemble work. At both afternoon and evening performances the act took repeated encores, which, for the first performance of an act of this nature, is phenomenal. The cast includes Mary Hutchins, Hattie Diamond, Harry Collings, and Currie Chase.

Another of the Lloyd Family.

The mother of the Lloyds should be very proud of her daughters. We have already seen the peerless Marie, the dainty Alice and the regal Rose, and last week at Blaney's Lincoln Square we saw Daisy, who, however, uses the Lloyd only as a middle name, being billed as Daisy Lloyd-Wood. She has the cleverness of her sisters combined with an individuality of her own, and gives a very charming performance. Her songs are, "Oh, George, Tell Him to Stop!" "Keep Your Eye on the Man in the Automobile," "Won't You Come and Paddle," "Whistle and I'll Wait for You," and "Hop It." As an encore she did a smart little dance, and was recalled several times. On Monday afternoon she received several floral pieces, and in taking her final bow brought forth her mother and kissed her in full view of the audience.

Popular Cartoonist Makes Debut.

Every one in America and some people in Europe, Asia and Africa have heard of George McManus, the newspaper artist, whose "Punch and Judy" and "The New Yorker" are widely followed. It was only natural that Mr. McManus, following the example of Winsor McCay and other crayon-

ists, should give the public a chance to see just how the creations of his brain are drawn, and it is needless to say that he received a rousing welcome. He sketches in rapid succession the characters with which his name has been identified, and when he draws the familiar features of the New Yorker's younger the applause was deafening. Mr. McManus is sure to be a drawing card, no matter where he may appear.

Very Intelligent Canines.

The Movement of Salome is the title Mr. Merian has chosen for his newest dog-drama, shown here at the Colonial. It is a very elaborate production and calls for several changes of scenery and costumes. The dogs go through the play without any apparent coaching, and show that Indian pains must have been taken to bring them to such perfection. The comic effects are cunningly devised and are well managed. The story of the play is well brought out and some of the dogs are star actors. There are at least three down in the cast, and they are all so good that it would be unfair to single any one out for special praise. Mr. Merian came forward modestly at the finish to bow his thanks for the well-earned applause. He is a genius in his line of work.

Comedy and Songs.

After a prolonged absence from vaudeville, Herman Desco made his reappearance in a new act in one at the Fifth Avenue Theatre, Sept. 27. The act was written by Budd Ross, and is entitled The Girl from Haverstraw. Mr. Desco was assisted by Lila Best, who, besides being a clever comedienne and singer, knows the art of pleasing the fancy of every woman in an audience by her taste in costumes. Mr. Desco sang a couple of solos in the manner which has made him popular, and was compelled to acknowledge repeated encores. The talk is original and humorous, besides being consistent, and the songs are well selected. They were given well merited and rousing applause at the finish.

Dancing Pantomimists.

Miss Parn and Miss Puff presented a new dancing pantomime at the Fifth Avenue, Sept. 27, which would have been much more successful had the artists been greater adepts in that art of expression. The story is vague and hard to understand under the circumstances. Fred Walton being on the same bill, they were necessarily compelled to suffer by comparison.

A Comedienne from Ireland.

A winsome, dainty little comedienne billing herself as "Pat Collings, a Little Girl from Dublin," made her debut at the Fifth Avenue Theatre Sept. 27, and met with most pleasing success. Her offering consisted of a good selection of songs and a little patter.

Drillers and Dancers.

The Caress Life Guards made their American debut at the Alhambra. There are nine girls and a man in the act. The man does some excellent Russian dancing, and the girls also offer songs and dances, winding up with a souvere drill and wall-scaling, all of which is done with vivacity and skill.

JOHN ROBINSON MARRIED.

"Governor" John Robinson, the famous circus proprietor, was married on Sept. 22 at Clarksville, Tenn., to Maude Logan, a trained nurse, who had taken care of him during an illness. The ceremony was performed in a private car attached to the circus, and the witnesses were Lillian Robinson, a niece of the groom, and E. C. Cullen, assistant manager of the circus. As the ceremony was being performed John Robinson, Jr., and Judge Howard Ferris of Cincinnati, were speeding toward Clarksville with the object of trying to prevent the marriage, but they arrived three hours too late. "Governor" Robinson is seventy-five years of age and the bride is twenty-five.

A WELCOME ANNOUNCEMENT.

Percy G. Williams announces that the return of McIntyre and Heath to their former field of endeavor will occur at the Colonial Theatre on Oct. 12. They will probably use their best known act, in which the sunny side of minstrel life is shown so humorously.

THE KEITH AND PROCTOR THEATRES.

Ezra Kendall Reappears—Edwards Davis Makes a New Record for Scenic Equipment.

Fifth Avenue.

It seldom happens in a vaudeville theatre that an audience gives a united gasp of surprise and delight, and then breaks forth into a spontaneous and unanimous burst of applause before a line is spoken, but this is exactly what happened at this theatre last week, as the rise of the curtain disclosed the most beautiful setting ever shown in vaudeville. It is used by Edwards Davis for staging his sketch, All Rivers Meet at Sea, and created a genuine sensation. It shows the music room of a New York mansion, and was designed by an artist of skill and taste. At the rear on the right is a beautiful stained glass window effect, and on the left is a colonial arch supported by solid pillars that look as though they were meant to remain for centuries. The lighting has been very carefully looked after, the soft glow from several small chandeliers, beautifully shaded, and a candelabra placed on the piano, filling the stage with a light that illuminates but does not glare. The furniture and other accessories are in perfect taste, and Mr. Davis deserves the warmest praise for having set a new standard in the line of vaudeville mounting. All Rivers Meet at Sea has already been reviewed in The Mirror. It is a strong little play, with a story of human interest, well told and superbly acted. Mr. Davis as the husband estranged from his wife is thoroughly convincing, and Adele Blood as the wife who comes to do a day's work in her husband's home, plays with a repressed force that makes her performance a triumph. Frederick Van Rensselaer, as the semi-villain, did splendid work, and as for little Eleanor Onderdonk, who plays the child, she simply won the hearts of everybody in the house by her simple, touching story. The Traveling Dentist, the semi-villain, did splendid work, and as for little Eleanor Onderdonk, who plays the child, she simply won the hearts of everybody in the house by her simple, touching story. The Traveling Dentist, the semi-villain, did splendid work, and as for little Eleanor Onderdonk, who plays the child, she simply won the hearts of everybody in the house by her simple, touching story.

125th Street.

The bill was of a popular order and included several established favorites. La Sylphe's Salome offering continued to please, and Frank A. Getch and company in the wretched sketch, All About a Bout, scored heavily with the sport-lovers. Elsie Fay was eccentrically amusing, and George B. Reno and company won many laughs with their grotesqueries. Lew Sully sang and chatted in his unctuous, happy way, and Joseph Adelman and his assistants entertained with xylophone and other selections. Howell and Scott, the two real Hebrews, Murphy and Francis, singers and dancers, and the pictures made up the rest of the bill.

OLD PARTNERS REUNITED.

After a separation of three months Johnnie Le Fèvre and Eddie St. John will again re-enter the vaudeville bill with a new act in one, entitled The Property Man, a comedy playlet by William N. Parnum. Miss St. John will play a soubrette at the opening and change to a character similar to Ruth, the character part she played in The Girl from Paris. Le Fèvre will play the property man. Margaret Cross will write the lyrics and music of several songs for the exclusive use of the team. Jo Paige Smith is arranging the bookings.

ROBERT GRAU IN NEW POSITION.

Mrs. H. C. De Mille has added a vaudeville department to her office in the Actor Theatre Building, which will be under the exclusive direction of Robert Grau, who will make a specialty of securing and evolving star attractions, such as he was wont to give the managers in the days when he numbered the leading lights of the stage among his clients.

PRINCESS RAJAH.



Photo by White, N. Y.

Princess Rajah, a famous Persian dancer, who was brought here by Sie Hassan Ben Ali, and is under his management, was introduced to the American public at Henderson's Coney Island, during Mardi Gras week, and created a sensation. She danced there at the seaside resort. She closed there on Sept. 19, and after one week's rest, made her appearance on Saturday evening last as a special attraction in Alhambra. The Princess does what is called in her native land the "Marwar" dance, which in English means "Cleopatra's Love Dream." Nothing like it has ever been seen in this country. It is composed of seven different Oriental dances, performed with extreme grace, and free from all objectionable elements. Sie Hassan Ben Ali is very proud of a letter received by the Princess from Mrs. H. H. Lawrence, of Albany, in which she says: "Allow us to congratulate you on your wonderful and realistic performance in the dance of Salome which we saw on Saturday evening. Our party was justly carried away by your graceful dancing. It is certainly far ahead of the other Salome dances we saw in New York city. None of them approached your artistic and original dance. We are entire strangers to you, but we deemed it proper to express our admiration for your beauty as well as your high quality of expressing in motion the wonderful story of Salome."

BLANEY'S LINCOLN SQUARE.

George Fuller Golden Steps into the Breach and Makes a Substantial Hit.

The unusual occurrence at this house on Monday of last week, when Harry Mountford made a speech explaining the absence of Mabel Harrison and Joseph Howard, were fully recorded in last week's Mirror. George Fuller Golden scored on the shortest possible notice, more than pleased his admirers with his excellent monologue. In spite of the condition of his health, he more than made good, and the audience showed their appreciation in no uncertain way. Mabel Harrison, assisted by Francis Conlin and Clara Reynolds-Smith, was seen again in The Magic and the Jay, in which her splendid character work calls for the highest praise. McManus's Minstrel Maids and Watermelon Girls gave a splendid and hilarious performance. The watchful eye of Mr. McMahon himself, Cliff Gordon's second week was as successful as his first one, and he had some new lines covering the latest moves among the politicians. Felix and Calie scored especially with the rooster in the audience, with their songs, dances and imitations. Will Halloway and Pete Curley appeared in The Battle of Two Sons, formerly done by Gallagher and Barrett, and the debut went splendidly under the supervision of Mr. Gallagher. Barnard's clever dog scene scored handsomely, and Mrs. Nellie did some smart juggling of a superior order. Daisy Lloyd-Wood made her American debut, and her performance is reviewed in another column.

ALHAMBRA.

The Naked Truth, White and Stuart, George McManus and Jack Norworth Score.

An unusually amusing programme was headed by The Naked Truth, in which Harry Davenport and Phyllis Rankin have scored an emphatic success. The scene in which the principal players lose their clothing, piece by piece, was greeted with a howl of laughter, the Harlemites letting their foolishness have full swing. Another big comedy was that of Clayton White and Marie Stuart in Cherie, which is more amusing than ever. Jack Norworth made his last appearance as a vaudeville act, and the audience made him work overtime, as they will have to pay more to see him in the future. De Mille performed many remarkable feats in sleight-of-hand, and his illusions scored much wonderment. The Empire City Quartette evidently are all residents of Harlem, for each member got a separate ovation. Harry Cooper's Hebrewisms, many of them of a local flavor, created a good deal of enthusiasm. Lillian Shaw was on early, but was her share of the success with her character studies. Marshall, the clever entertainer, and the pictures also pleased. George McManus, the cartoonist, and the Caress Life Guards, who presented novelties, are reviewed elsewhere.

HAMMERSTEIN'S VICTORIA.

Gertrude Hoffman Finishes Her Remarkable Engagement—Eleanor Falk Reappears.

Business kept up to the standard last week in spite of the heat. It was the final week of the engagement of Gertrude Hoffman, that has been running since the early part of the summer. All records for hot weather attendance have been broken, and the spectators have been three or four deep on the sidewalk twice a day during the entire engagement. A pleasing feature of the bill was the re-appearance of dainty Eleanor Falk, slim, genteel, and clever as of yore. Her songs are well-selected, and capably sung, and she was warmly cheered. The moving pictures of the Gans-Nelson fight were a special feature, and were thoroughly enjoyed by those who are interested in pugilism. The pictures are remarkably good, and were ably explained by J. P. Dunn. Julie McCree revived The Man from Denver with success, and Stuart Barnes monologued with his accustomed cleverness. The Devil, a one-act play, presented by Ulisses Davis and company, was reviewed in The Mirror when it was done during the summer at Brighton Beach. Margaret Drew and Charles A. White assisted Mr. Davis. Howard and North made the laughing hit of the week in Back in Wellington. The Arlington Four and McNamee, the clay-modeller, were also in the bill.

MISS HOFFMAN GETS A PRESENT.

On Sunday evening last, when she concluded her phenomenally successful engagement at the Victoria, Gertrude Hoffman received from Oscar Hammerstein a present in the shape of a present set with diamonds and rubies. Accompanying the gift was a poem by Mr. Hammerstein, written in praise of Miss Hoffman's Salome dance.

FULTON THEATRE OPENED.

The new Fulton Theatre, located on Fulton Street, near Nassau Avenue, Brooklyn, is, as may be seen from the accompanying cut, a very handsome and substantial building. It was opened most auspiciously on Saturday evening last, with a high-class vaudeville bill booked by William Morris, Inc. William E. Slafer, the popular Brooklyn bandmaster, took his seat at eight o'clock and led his men in a spirited selection called "The Fulton Inaugural," composed by Mr. Slafer, that enthused the audience that packed the house so that breathing room was at a premium.

The lobby was decorated with many large floral pieces sent to William Morris and to Louis Beer, Charles Reinhart, and Nathan Stern, the principal owners of the new playhouse. There was but little ceremony at the opening, the programme being depended upon to entertain the audience in place of the usual speeches. The opening bill, which continues this week, is headed by the Four Mortons, and includes Ross and Fenton, Grace Cameron, Cliff Gordon, Cary Wilbur and company, the Barabon Troupe, Smiri and Kessner, Princess Yamamoto, the Romanos, and moving pictures.

The theatre is entirely built of stone, steel and iron, and is absolutely fireproof. There are twenty exits leading to wide courts on either side of the house and to the street, so that even if filled to capacity it could be emptied in one minute. Every modern improvement known to architects has been utilized. The decorations are in blue and gold, and are exceedingly artistic and pleasing. The lighting system is modern and the illumination is ample without being glaring. The proscenium arch has a handsome panel showing an Arcadian scene, in the centre of which is an allegorical figure of Drama, surrounded by figures representing Comedy, Tragedy, etc., surrounded by groups of cupids. The effect is quite pleasing.

The Fulton is in a thickly populated district, and is but a short distance from Keeney's Theatre, which is an "opposition" house. The first night audience seemed greatly pleased, and it was freely predicted that if the present standard of bill is maintained the theatre will enjoy uncommon prosperity. William Morris was present at the opening and was showered with postal, telegraphic, telephonic and personal congratulations.

VAUDEVILLE.

VAUDEVILLE.

Notice to the Profession in General

As there seems to be some doubt in the matter, I wish to state that I am not connected with the **VAUDEVILLE INVESTORS' COMPANY** in any way, shape or manner, neither as President, Director, Stockholder or Property Owner, nor have I been since the 13th of last March.

My wife owns five lots at McLaughlin Park, which she bought over a year before the V. I. Co. took possession of that property; my own connection with the company consisted of disposing of some ten thousand dollars' worth of stock in that company, which stock is guaranteed by securities in Mr. William Grossman's hands, as trustee.

I have never received one dollar from the V. I. Co. in stock, salary, or property or money for what little I was able to do for it.

I have never sold one dollar's worth of property for this company; and any difference of opinions between any purchaser and the present officers, I most emphatically disclaim any responsibility for.

My connection with the company ended on the 13th of last March, when I started West to be gone a year, and I resigned from any and all offices I then held. If any claims have been made to the contrary they have been made without my knowledge and against my express demands.

Respectfully,

WILL M. CRESSY.



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Notes from Squire William Tappan's Note Book: I wonder if Abe Ruef ever studied under Luther Burbank?

Knockers come and knockers go.

Everybody here below

Attempts to reach the topmost rung of fame.

This will tell you of an act,

One that's reached the top, in fact.

Now you see if you can guess their name.

Member V. C. C.

Trent, Trenton, Sept. 28.

EDDIE KELLER, Agent.

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AMONG AGENTS AND PRODUCERS.

Items of Interest Concerning People Who Are Providing Novelties.

W. A. Cleveland's new circuit of vaudeville theatres will be booked hereafter in harmony with the Empire Theatrical Exchange of Atlanta, and Mr. Cleveland can give acts going South a full season of forty weeks. All acts coming North from the South over these circuits will be routed through Mr. Cleveland's office as well as acts going in the other direction.

Georgia Gardner has a new sketch by a well-known author that she will produce early in 1908. In the meantime she will play A Wife's Stratagem. This season she is billed as Georgia Gardner and company, being assisted by William Friend, the comedian, who has had much experience in both branches of the profession.

James Horan is highly pleased with the prospects for his original melodrama, A Fight for a Fortune, which was tried out at Wilmington, with the author in the role of a polished villain. Three special settings are used and several novel effects are introduced.

S. Miller Kent and a company of four people are presenting a new sketch this week, at Proctor's, Albany, N. Y.

Maurice Freeman will open in vaudeville Oct. 5, at Orange, N. J., in a sketch called Tony and the Stork, written by John B. Hymer. Mr. Freeman will be supported by Nadine Winston, James Ashley, and Sue Manning, and will impersonate a young, romantic Italian. Mr. Freeman expects to book the sketch in New York in the near future.

Alf T. Wilton has charge of the booking. Eva Westcott is booked to open this week at Memphis, Tenn., in a new sketch, written for her by Langdon Mitchell, called A Dancer at Home.

"Eddie" Keller has booked Harlan Knight in The Chalk Line at Lowell, Mass., Oct. 5. S. A. Peck, who is presenting the act, reports great progress in its rehearsals. He has secured some good scenic effects and a strong cast for Mr. Knight's support. Una Clayton is the authoress and has undoubtedly added another splendid success to her already lengthy list.

COLONIAL.

Several Excellent Novelties Presented—Eva Tanguay's Engagement Ends.

Eva Tanguay sang "I Don't Care," and did her Salome dance for the last time, and finished her triumphant four weeks' engagement in a blaze of glory. Her energy is limitless, and she worked as hard last week as if she was a beginner in the first flush of a great success. Now acts on the bill were The Van Dyck, with Harrison Hunter, Hyman Meyer, pianolist, and Meriam's dora, reviews of which will be found elsewhere. Karno's Pantomime company, headed by Albert Weston, Robbie Lewis, and Fred West, made the usual howling success. Charles and Fannie Van, cleverly assisted by Joe Blyler, were funny from first to last in A Case of Emergency, which is a genuine vaudeville turn, punctuated with laughs every few seconds. Milt. Wood made a sound hit with his smart dancing. The early portion of the bill was well taken care of by clever Ray Cox, and Work and Ower, the business comedy acrobats, while the pictures made a good closer.

MORRIS SECURES AMELIA BINGHAM.

William Morris last week signed contracts with Amelia Bingham that call for her appearance on his circuit for a short season, beginning Oct. 19. She will present a novel act, called The Big Scenes of Great Plays, consisting of the stirring climaxes of Mlle. Marni, Mme. Sans Gêne, A Modern Magdalen, and The Modern Lady Godiva. Morris has also secured Cecilia Loftus, who is now in Europe, but she will not appear here until later in the season.

HITCH YOUR TALENT

to a hit. I write to order monologues, sketches, farces, etc., that are original in idea, quick in action and bright and snappy in dialogue. All work delivered WHEN agreed and AS agreed.

JAMES MADISON

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Sketches from the Pen of Horwitz are the best in Vaudeville. His record speaks for itself. Over One Hundred Hits now playing. Order that Sketch, Play-let, Song Monologue or Patter from

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FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Supporting the Front," "Mr. and Mrs. Gene Hughes," "The Girl from Yonkers," and more than fifty other SUCCESSFULS.

Address Room 2, Webb Block, Jackson, Mich. (until Dec.)

I SKETCHES For VAUDEVILLE Work

Generally have one or two on hand.

H. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

KATIE BARRY

San Francisco, July 12, 1908. Orpheum Circuit.

WANTED—VAUDEVILLE ACTS

Send Lowest Price.
F. M. HABLE, Mgr.
Lyric Theatre,
612 Penna. Ave., Washington, D. C.

Adeline Dunlap, Frank McConnack & Co.

VAUDEVILLE SEASON 1908-1909.
The Night Of The Wedding
By RICHARD DUFFY
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KATE MASTERSON

Vaudeville Sketches on Short Notice

Address DRAMATIC MIRROR.

ARRESTED FOR SUNDAY VIOLATION.

Sol Manheimer, as manager of the Hippodrome, was taken into custody last Tuesday on a charge of having violated the Sunday law at the benefit performance given for the Turf Benevolent Association on Sept. 28. Magistrate House held a hearing of the case on Tuesday, and at Mr. Manheimer's request adjourned it until Thursday. On Wednesday the Magistrate decided that as it had not been proven that Manheimer is the manager of the Hippodrome, he could not be held for the alleged violation, and he was discharged.

VAUDEVILLE.

VAUDEVILLE.

Member V. C. C.

THOS. J. RYAN

RICHFIELD CO.

Very busy in Vaudeville.

MONDA

RAYMOND

GLENDOWER AND MANION

"A CHRISTMAS ON THE COMSTOCK"

By HARRY D. COTTELL

Booked over United time by Paul Casey.

THE DAUGHTER COMEDienne

UNA CLAYTON and CO.

Presenting the One-act Comedy with Great Heart Interest.

"HIS LOCAL COLOR"

(By MISS CLAYTON)

Sage MIDGELY and CARLISLE Gortie

IN VAUDEVILLE

Sept. 28, Sioux City, Ia.

Oct. 5, Orpheum, Omaha.

JACK IN THE BOX

J. H. ALLISON presents

CANDY KID

BAILEY and AUSTIN

In the TOP O' TH' WORLD CO.

Members V. C. C.

Studebaker, Chicago, indef.

MRS.

James Richmond Glenroy

ON WESTERN VAUDEVILLE CIRCUIT

"Mrs. James Glenroy and Charles Russell, in a comedy playlet, entitled 'Married Life,' fairly brought down the house."—Oakland Times, Calif.
"In 'Married Life' Mrs. James Richmond Glenroy and Charles Russell are inspiring much real mirth."—Post Intelligence, Seattle, Wash.

That that is, is; that that is not, is not.

4=Felix & Barry=4

IS!

The Ventriloquist with a production.

ED. F. REYNARD

Member V. C. C.

Time all filled. Keith and Proctor Circuit.

"THE MAN'S THE THING"

BY CECIL DE MILLE

Keith-Proctor Circuit

Carlyle Moore

JAMES. J. MORTON

Actor on the Stage Platform

Member V. C. C.

MISS JOSIE AINSLEY

A Singer of good songs—and sometimes working at it

MR. and MRS. GENE HUGHES

Member V. C. C.

Permanent address, 147 W. 45th St., N. Y.

MR. S. A. PECK Presents

HARLAN KNIGHT

Supported by a strong cast presenting a scenic production of the one-act Rural Comedy (Copyright No. XXCI 3,427, Class D).

THE CHALK LINE

By UNA CLAYTON.

Direction E. S. KELLER.

Address S. A. PECK, Vaudeville Comedy Club.

Nan Engleton

VAUDEVILLE

New Act in Preparation for Next Season.

MAYME REMINGTON

And Her PICKANINNIE MINSTRELS

An Original Comedy, Staged by Myself—MAYME REMINGTON

Copyright applied for.

Permanent address, Hotel Gerard, 44th Street, New York.

Francesca Redding and Co.

In the success of the season

"HONORA"

By Chas. Lee Colder

WESLEY and PINCUS.

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We book Theatres, Clubs, Parks, Fairs, Rinks, Circuses, Airdomes, Picture Houses. Treat All Allike. Control 500 Acts.
OUR EFFICIENT SERVICE INSURES SUCCESS OF YOUR ENTERPRISE. ASK ANYBODY.
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THE MIRROR is the Official Organ of
THE VAUDEVILLE COMEDY CLUB

A REMARKABLE BALL GAME AT BINGHAMTON,
UNPIRED BY AL LAWRENCE.

New Rule Adopted to Enable Players to Make High
Scores—The Game Ended in the Second Inning
with a Catastrophe—Lawrence's Quickness
Saves Actors from Jail—The Score Keeper
Makes a Hasty Exit—Notes and Gossip
of the Clubhouse.

When Al Lawrence was playing at the Armory
Theatre, Binghamton, recently, he had an experience
that he is not likely to forget for some time.
In a moment of forgetfulness he
consented to act as umpire in a
ball game between the performers
and the stage hands. The game
was called at 10.30 A.M., on an
open lot, the catcher's stand being
directly across the street from a
café.

Before the game began the
"grips" wanted to understand that if a player
gave the ball such a good wallop that it would
make the fielders chase it for several blocks, that
said player would have the privilege of making
as many home runs as he could before the ball
was recovered. The actors demurred, but it was
finally agreed to allow the unique rule to stand.
The game progressed merrily for almost two in-
nings, and home runs were rolled up by the
dozen by both sides, as the pitchers were so
"easy" that the batters found no difficulty in
sending the ball over the neighboring house-tops,
so that the fielders had to run around the block
to get it. Walter B. Whitman, of Murphy and
Whitman, pitched for the performers, and Nel-
son, the comedy juggler, was supposed to catch
any balls that got by the batsmen. His job was
a cinch for a good while, but finally one of the
"grips" with a sense of humor let the ball pass
on purpose, just to see what would happen. Nel-
son was so used to "nothing doing" that he did
not notice the sphere, and it sped past him like
a shot from a gun. It crossed the street in a
straight line, and landed in the center of the
plate glass window of the café. Umpire Law-
rence yelled "ball!" as the leather knocked
the cap from a bottle of choice "case goods" in
the window. The proprietor of the "colossal ca-
sum" ran out and yelled for the police. The
latter was handy, as he made his beat circle the
open lot during the game. The officer started to
arrest the nine actors, and Lawrence offered him
a \$5 goldpiece and two seats for the perfor-
mance. The policeman scorned the proffered bribe
and proceeded to do his stern duty. It then oc-
curred to Al that perhaps the storekeeper would
be satisfied if the broken glass was paid for, and
after a short consultation a compromise was
effected. The two teams went into the café and
the glass question was thoroughly discussed
while the cash register worked overtime. The
café man was so pleased that he even offered
to adopt one of Lawrence's baby skunks as a
mascot. The score-keeper fled when the crash
ended the game, but he left his card behind him.
It was written in shorthand, but Lawrence man-
aged to figure out that in the two innings that
had been played the score was 65 to 64, in favor
of the actors.

The friends of Robert L. Dailey, and that
means every member of the club, as well as a
great many others, will be glad to hear that he
has been engaged to play an important role in
the George M. Cohan comedy, *The American
Idiot*. He replaced Al. Reeves, and it is con-
fidently expected that he will put a touch of origi-
nality into his part that will make it one of
the hits of the season.

Don J. Harrington, the ventriloquist, has just
closed a summer season of twelve weeks doing
his specialty, and managing the William Fox
Daily Minstrels. He has been spending his spare
time completing a novel ventriloquial specialty,
that will contain many original features, and
will give it its first showing at Dockstader's,
Wilmington, on Oct. 5. It is called *Jerry's Bluff*.

Edward Gallagher was a very busy man last
week. He saw the successful launching of *The
Battle of Too Soon* at Blaney's Lincoln Square,
with Hallday and Curley as the stars, and be-
tween times was bustling on his other ven-
tures. He will have several irons in the ven-
ueville fire this season, and hopes to keep every
one of them red hot. His success with Carlin
and Otto's new sketch has encouraged him to
work harder than ever. He expects to do a
monologue act this season.

J. A. Murphy and Eloise Willard were in the
opening bill at the Mosart Theatre, Binghamton,
week of Sept. 14, offering *The Phenomenon*.

Jack Norworth made his last appearance in
vaudeville, for a time at least, on Sunday night
at the Alhambra. Yesterday he joined the
Polies of 1908, in which Nora Bayes-Norworth
is prominent. Jack secured a release from his
contract and gave up his promotion to stardom
in order to be with his wife. He was to have
starred this season in a revised version of George
Ade's *Artie*, renamed *The City Chap*.

Howard Truesdell will in November show his
new sketch, written by the late Judson Brusie,
of San Francisco, entitled *Christmas in Bohemia*.
Mr. Brusie presented this sketch at the Family
Club Christmas gambol three years ago in San
Francisco, and it was a great success. The Fam-
ily Club gambols are on the order of the Lamb's
gambols in New York. Mr. Truesdell witnessed
it and was so pleased with it that Mr. Brusie re-
wrote it to suit Mrs. Truesdell, as there was no
female role in the original. Mrs. Truesdell's
protracted and severe illness for the past year
and a half has prevented them from putting it
on. But as her health is slowly improving she
at least hopes to be able to originate the part in
November. *Christmas in Bohemia* is duly copy-
righted and will be produced not later than Nov.
30.

Richard Golden has scored the biggest kind
of a success in London as the star of the comedy-
drama, *The Old Firm*, which, when produced in
New York under the title of *The Other House*
was a flat failure. Mr. Golden had the greatest
faith in the play, and his confidence has been
justified by its reception in London, where it is
drawing full houses.

Will M. Creamy, in an advertisement in this
issue of *The Mirror*, gives the details of his
connection with the Vaudeville Investors' Com-
pany. It will be read with the greatest interest
by his fellow members as well as by every per-
former who has had dealings with the concern.

NEW BOOKING ARRANGEMENT.

A dispatch from Chicago conveys the news that
hereafter all the vaudeville theatres of the Middle
West, including the Kohl and Castle houses, those
of Anderson and Zeigler, both houses in St. Louis,
in Louisville, and Milwaukee, will be booked under
the general direction of Martin Beck, in conjunction
with those of the Orpheum circuit. This change was
decided upon at a meeting held at the Majestic Theatre
in Chicago on Tuesday, at which the following man-
agers were present: M. Meyerfeld, Jr., C. E. Kohl,
George Castle, George Middleton, M. C. Anderson, H.
M. Zeigler, J. J. Murdock, and Martin Beck.
The new policy was adopted after J. J. Murdock
had expressed a desire to remain permanently in
Chicago—his home—and to devote his attention ex-
clusively to the Olympic Theatre in that city, in
which he has just acquired sufficient stock to have
personal control. Mr. Murdock announces that after
alterations to the Olympic he will operate it along
the lines that made the Music Temple Theatre popu-
lar under his management, with snaking permitted
and all-star bills as the attraction.

The new arrangement includes the Majestic and
Haymarket in Chicago; the Olympic, American, Ca-
honia, and New Majestic in St. Louis; New Ma-
jestic in Milwaukee; Grand Opera House in Indianapolis;
Columbia in Cincinnati; Mary Anderson in Louis-
ville; theatres in Des Moines and Grand Rapids and
all the Orpheum theatres, making thirty-four Aus-
talian houses in all.

WHITE RATS ON HOWARD CASE

A FEVERISH ALL-NIGHT SESSION—PERCY G.
WILLIAMS TELLS HIS STORY.

Great Gathering at the Headquarters of the White
Rats—Although Joseph Howard was Not an
Initiated Member of the Order His Case is Dis-
cussed and His Name Dropped from the Books
—Mr. Williams Shows Many Documents That
Carry Conviction.

The controversy over the services of Joseph
Howard and Mabel Barrison, which resulted in
the impassioned speech made by Harry Mount-
ford at Blaney's Lincoln Square on Monday, Sept.
21, was taken up as the exclusive topic at the
meeting of the White Rats on Tuesday evening
last. The session is said to have been most in-
teresting and did not break up until sunrise on
Wednesday. It appears that Howard was only a
member-elect, never having taken his degrees,
but he will probably never have a chance to take
them, as his name was dropped from the books
by a unanimous vote.

A Minnora representative called upon Mr. Wil-
liams, and was shown documents, letters and con-
tracts that seem to prove conclusively that the
action taken by the White Rats was, to say the
least, unbusinesslike and hasty in the extreme.
Mr. Williams produced a slip which is part of
the system of record used in the United Offices.
It was dated with an automatic dating machine,
Aug. 19, and is a memorandum of the engage-
ment by Mr. Williams of Howard and Barrison.
The contract with the team bore the same date,
and called for their appearance weeks of Aug. 31
and Sept. 7, with the words, "with option of ad-
ditional weeks" following, in a space set apart
in the contract for special clauses. Next Mr.
Williams showed the Morris contract, dated Aug.
20, calling for an engagement of three weeks.

The next document Mr. Williams displayed was
a copy of a very explicit letter sent by Howard
to Morris on Tuesday, Sept. 15, six days before
his engagement at the Lincoln Square was sup-
posed to begin. In this letter Howard stated that
he could not fill the date that he had consulted
with his attorney on the matter, and that Wil-
liams' option was binding. Next in order in
Mr. Williams' well-arranged series was a long
letter, dated Sept. 18, written to Howard by
Harry Mountford, calling upon him to uphold
the principles of the White Rats, etc. The final
document was a summons, dated Sept. 18, with-
out complaint attached, served upon Miss Bar-
rison and Mr. Howard, and calling upon them
to appear at court within twenty days. The
summons contains no hint as to the nature of
the action.

"The whole thing in a nutshell is this," said
Mr. Williams: "Howard went over to Engle-
wood one night in August and tried out a sin-
gle act. One of my personal representatives saw
him, and afterward told him that if he could
get Miss Barrison to join him in an act we
would consider engaging them. He said that
they had no such intention, but that they
could fix up something. My man told him to go
ahead, and we would take a chance on its suc-
cess. The contract of Aug. 19 followed. The
next day, I understand, Howard was called into
Morris' office and offered some dates. He men-
tioned the option clause in my contract, and was
told that it would not be effective. He there-
fore signed the Morris contract. The act opened
at the Alhambra on Aug. 31, and the next day
I notified Howard that I would exercise my op-
tion. I got a programme of the Lincoln Square
for the week of Sept. 14, and noticed that How-
ard and Barrison were underlined. I told How-
ard to notify them that he could not appear,
and he did so on Tuesday, Sept. 15, giving ample
time for correcting advertisements, billing, and
so forth. I will forfeit any amount of money
if I cannot prove these facts to the entire sat-
isfaction of any sane man. This forfeit also ap-
plies to the ridiculous yarn that I agreed to
pay the salary of the team if they refused to
appear at the Lincoln Square."

A statement issued by William Morris accuses
the United Booking Offices with attempting guer-
rilla, underhanded and illegal methods, and that
its tactics go to the extent of procuring the ex-
ecution of antedated contracts, and working the
alleged black-list, and these failing, spiriting the
actor out of the city, and agreeing to pay his
salary during the time he is idle in order that
he should not appear in a theatre operated by
William Morris, Inc.

Harry Mountford has stated in a public inter-
view that Howard, in the presence of Fred Niblo,
Junie McCree, Major Doyle, Dennis F. O'Brien
and of Mountford himself, on Friday, Sept. 18,
said that the Williams contract had been anted-
ated, that the option clause had been inserted
after signing, and that Mr. Williams had agreed
to pay him his salary if he would not play the
Morris date. Mountford also says that before
leaving the White Rats' office Howard promised to
fill the date for Morris.

The sum and substance of the whole affair
seems to be that Howard, in an excess of joy at
finding his act in demand, signed the two con-
tracts without giving the matter proper consid-
eration. He found himself between two fires, and
not being an expert diplomat, or even guided in
this instance by business sense, made strenuous
efforts to keep on good terms with both sides.
His one great mistake was in promising the
White Rats officers that he would appear at the
Lincoln Square when he knew that he could not
legally do so.

George Fuller Golden, the founder and first
Big Chief of the White Rats, when asked con-
cerning a public statement referring to the con-
troversy, said: "I visited the offices of the United
Booking Agency at the request of Percy Williams,
and called there merely as an individual and as
a matter of courtesy. Mr. Williams showed me
the contracts which Mr. Howard had signed with
the United Booking Office, and I passed no opin-
ion whatever upon them or their arguments, be-
cause I was not there in any official capacity."

THIS WEEK'S ATTRACTIONS.

KEITH AND PROCTOR'S FIFTH AVENUE.—Robert Hil-
lard and company, Six Musical Outfits, Stella May-
hew, Bernard, Ward and Curran, Niblo's Conversa-
tional Birds, Lew Bailey, Newbold and Carroll.

KEITH AND PROCTOR'S 135TH STREET.—Ezra Ken-
dall, Edwards Davis and company, Clarence Wilbur
and company, Selma Brantz, in the Latin Quarter,
with Viola De Costa; Joe Smith, Conroy, Le Maire
and company, McNish and Penfold.

COLONIAL.—William Beck and Maude Fulton, Carrie
De Mar, Anne Blanche and company, La Petite
Revue, Fred Linday, Australian Whip expert (Ameri-
can debut), E. C. Herr, Juggling Burlesque, Ellis-Now-
lan Troupe, Richards and Grover.

ALHAMBRA.—The Country Club, Leo Dietrichstein
and company, Mlle. De Dio, R. C. Herr, W. Holt
Waldorf, De Biers, Six American Dancers, Max
Witt's Boogie Lancers, Maddox and Melvin.

HAMBURG'S VICTORIA.—The Natcha Truth, Fun
in a Boarding House, Empire City Quartette, Gane-
Nelson pictures, Dan Burke and School Girls, Wil-
liam Macarte, Lamberti, Harry Allister, McClain
Sisters.

BLANEY'S LINCOLN SQUARE.—Julian Rose, William
Courtleigh and company, McMahon and Chappelle and
their Pullman Porter Maids, Daisy Lloyd Wood, Eu-
gene O'Rourke and company, Willy Zimmerman,
Harry Lupino, Barnold's Dogs.

The Burlesque Houses.

MORRIS'S BOWERY.—The Big Sensation, otherwise
known as the Star Show Girls, proved quite to the
liking of large audiences. This week, Yankee Doodle
Girls.

MORRIS'S EIGHTH AVENUE.—The Frolicsome Lambs,
a new organization, has many excellent features of
merit. This week, Pat White's Gaiety Girls.

MURRAY HILL.—The Runaway Girls ran away with
plenty of applause and encores. This week, Al
Reeves' Big Show.

HURD AND BRANSON'S.—The Bohemian Show drew
deservedly large patronage. This week, Harry Bry-
ant's Extravaganza.

OLYMPIA.—The World Beaters made a good record
with an excellent performance. This week, Gay
Morning Glories.

MUSIC PUBLISHERS.

FRANCIS, DAY & HUNTER

PUBLISHERS FOR

NEW HIT: "I Would Still Love You"

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MUSIC PUBLISHERS.

A STIRRING MARCH SONG

PUBLISHERS FOR

NEW HIT: "I Would Still Love You"

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NEW

VAUDEVILLE.

VAUDEVILLE.

Notice to the Profession in General

As there seems to be some doubt in the matter, I wish to state that I am not connected with the **VAUDEVILLE INVESTORS' COMPANY** in any way, shape or manner, neither as President, Director, Stockholder or Property Owner, nor have I been since the 13th of last March.

My wife owns five lots at McLaughlin Park, which she bought over a year before the V. I. Co. took possession of that property; my own connection with the company consisted of disposing of some ten thousand dollars' worth of stock in that company, which stock is guaranteed by securities in Mr. William Grossman's hands, as trustee.

I have never received one dollar from the V. I. Co. in stock, salary, or property or money for what little I was able to do for it.

I have never sold one dollar's worth of property for this company; and any difference of opinions between any purchaser and the present officers, I most emphatically disclaim any responsibility for.

My connection with the company ended on the 13th of last March, when I started West to be gone a year, and I resigned from any and all offices I then held. If any claims have been made to the contrary they have been made without my knowledge and against my express demands.

Respectfully,

WILL M. CRESSY.

When in Doubt, Ask

ETHEL MAY

"THE MYSTERY GIRL"

Route—Week Sept. 28, Majestic Theatre, Cedar Rapids, Iowa.

JACK ALLEN, Mgr.

WILL M.

(Member V. C. C.)

BLANCHE

CRESSY AND DAYNE

PLAYING "CRESSY SKETCHES" IN VAUDEVILLE

Note from Equine William Tappan's Note Book: I wonder if Abe Ruef ever studied under Luther Burbank?

Knockers come and knockers go.

Everybody here below

Attempts to reach the topmost rung of fame.

This will tell you of an act,

One that's reached the top, in fact.

Now you see if you can guess their name.

Member V. C. C.

Trent, Trenton, Sept. 28.

EDDIE KELLER, Agent.

Seville Mandeville

CHILD TRAGEDIENNE

Address DRAMATIC MIRROR.

AMONG AGENTS AND PRODUCERS.

Items of Interest Concerning People Who Are Providing Novelties.

W. S. Cleveland's new circuit of vaudeville theatres will be booked hereafter in harmony with the Empire Theatrical Exchange of Atlanta, and Mr. Cleveland can give acts going South a full season of forty weeks. All acts coming North from the South over these circuits will be routed through Mr. Cleveland's office as well as acts going in the other direction.

Georgia Gardner has a new sketch by a well-known author that she will produce early in 1908. In the meantime she will play A Wife's Stratagem. This season she is billed as Georgia Gardner and company, being assisted by William Friend, the comedian, who has had much experience in both branches of the profession.

James Horan is highly pleased with the prospects for his original melodrama, A Fight for a Fortune, which was tried out at Wilmington, with the author in the role of a polished villain. Three special settings are used and several novel effects are introduced.

S. Miller Kent and a company of four people are presenting a new sketch this week, at Proctor's, Albany, N. Y.

Maurice Freeman will open in vaudeville Oct. 5, at Orange, N. J., in a sketch called Tony and the Stork, written by John B. Hymer. Mr. Freeman will be supported by Nadine Winston, James Ashley, and Sue Manning, and will impersonate a young, romantic Italian. Mr. Freeman expects to book the sketch in New York in the near future.

Alf T. Wilton has charge of the booking. Eva Westcott is booked to open this week at Memphis, Tenn., in a new sketch, written for her by Langdon Mitchell, called A Dancer at Home.

"Eddie" Keller has booked Harlan Knight in The Chalk Line at Lowell, Mass., Oct. 5. S. A. Peck, who is presenting the act, reports great progress in its rehearsals. He has secured some good scenic effects and a strong cast for Mr. Knight's support. Una Clayton is the authoress and has undoubtedly added another splendid success to her already lengthy list.

COLONIAL.

Several Excellent Novelties Presented—Eva Tanguay's Engagement Ends.

Eva Tanguay sang "I Don't Care," and did her Salome dance for the last time, and finished her triumphant four weeks' engagement in a blaze of glory. Her energy is limitless, and she worked as hard last week as if she was a beginner in the first flush of a great success. New acts on the bill were The Van Dyck, with Harrison Hunter, Hyman Meyer, pianologist, and Meriam's songs, reviews of which will be found elsewhere. Karno's pantomime company, headed by Albert Weston, Bobbie Lewis, and Fred West, made the usual howling success. Charles and Fannie Van, cleverly assisted by Joe Byler, were funny from first to last in A Case of Emergency, which is a genuine vaudeville turn, punctuated with laughs every few seconds. Milt. Wood made a sound bit with his smart dancing. The early portion of the bill was well taken care of by clever Ray Cox, and Work and Ower, the boneless comedy acrobats, while the pictures made a good closer.

MORRIS SECURES ANELIA BINGHAM.

William Morris last week signed contracts with Anelia Bingham that call for her appearance on his circuit for a short season, beginning Oct. 19. She will present a novel act, called The Big Screen of Mlle. Marzi, Mme. Sans Gene, A Modern Magdalen, and The Modern Lady Godiva. Morris has also secured Cecilia Loftus, who is now in Europe, but she will not appear here until later in the season.

HITCH YOUR TALENT

to a hit. I write to order monologues, sketches, farces, etc., that are original in idea, quick in action and bright and snappy in dialogue. All work delivered WHEN agreed and AS agreed.

JAMES MADISON

OFFICE: 1125 BROADWAY, ROOM 925. RESIDENCE: 400 MANHATTAN AVE. APARTMENT 28. Hours, 10 A. M. to Noon. Hours, 6 P. M. to 7 P. M. Phone, 1823 Madison. Phone, 846 Morningside. Interviews at other hours by appointment.

Charles Horwitz

Sketches from the Pen of Horwitz are the best in Vaudeville. His record speaks for itself. Over One Hundred Hits now playing. Order that Sketch, Playlet, Song Monologue or Fatter from

CHARLES HORWITZ

Room 312, Knickerbocker Theatre Building 1402 Broadway, New York

FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Supporting the Fun," Mr. and Mrs. Gene Hughes' \$1,000 prize sketch. Lewis McCord's "Wally Jones' Song," Devlin & Elwood's "The Girl From Yonkers," and more than fifty other SUCCESSORS.

Address Room 2, Webb Block, Jackson, Mich. (until Dec.).

WRITE SKETCHES For VAUDEVILLE Work

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

KATIE BARRY

San Francisco, July 12, 1908. Orpheum Circuit.

WANTED—VAUDEVILLE ACTS

Send Lowest Prices. F. H. HANLEY, Mgr., Lyric Theatre, 615 Penna. Ave., Washington, D. C.

Adeline Dunlap, Frank McCormack & Co. VAUDEVILLE SEASON 1908-1909.

The Night Of The Wedding

By RICHARD DUFFY

Sole Author And Owner, Copyright And All Rights.

KATE MASTERSON

Vaudeville Sketches on Short Notice

Address DRAMATIC MIRROR.

ARRESTED FOR SUNDAY VIOLATION.

Sol Manheimer, as manager of the Hippodrome, was taken into custody last Tuesday on a charge of having violated the Sunday law at the benefit performance given for the Turf Benevolent Association on Sept. 28. Magistrate House held a hearing of the case on Tuesday, and at Mr. Manheimer's request adjourned it until Thursday. On Wednesday the Magistrate decided that as it had not been proven that Manheimer is the manager of the Hippodrome, he could not be held for the alleged violation, and he was discharged.

VAUDEVILLE.

VAUDEVILLE.

THOS. J. RYAN

RICHFIELD CO.

Very busy in Vaudeville.

MONDA

RAYMOND

GLENDOWER AND MANION

"A CHRISTMAS ON THE COMSTOCK"

By HARRY D. COTTRELL

Booked over United time by Pat Carey.

THE BABY COMEDienne

UNA CLAYTON and CO.

Presenting the One-act Comedy with Great Heart Interest,

"HIS LOCAL COLOR"

(By MISS CLAYTON)

Sager MIDGELY and CARLISLE Gortie

IN VAUDEVILLE

Sept. 28, Sioux City, Ia.

Oct. 5, Orpheum, Omaha.

JACK IN THE BOX

J. H. ALLISON presents

CANDY KID

BAILEY and AUSTIN

In the TOP O' TH' WORLD CO.

Members V. C. C.

Studebaker, Chicago, indef.

James Richmond Glenroy

ON WESTERN VAUDEVILLE CIRCUIT

"Mrs. James Glenroy and Charles Russell, in a this week. The young woman is unusually petite and comedy playlet, entitled 'Married Life,' fairly pretty, and her partner proves himself a versatile actor. The piece is a mixture of excellent comedy brought down the house."—Oakland Times, Calif. "In 'Married Life' Mrs. James Richmond Glenroy and is well played."—Post-Intelligencer, Seattle, and Chas. H. Russell are inspiring much real mirth."—Wash.

That that is, is; that that is not, is not.

4=Felix & Barry=4

IS!

The Ventriloquist with a production.

ED. F. REYNARD

Member V. C. C.

Time all filled. Keith and Proctor Circuit.

"THE MAN'S THE THING"

BY CECIL DE MILLE

Keith-Proctor Circuit

Carlyle Moore.

JAMES. J. MORTON

Actor on the Stage Platform

Member V. C. C.

MISS JOSIE AINSLEY

A Singer of good songs—and sometimes working at it

MR. and MRS. GENE HUGHES

Permanent address, 147 W. 45th St., N. Y.

Member V. C. C.

MR. S. A. PECK Presents

HARLAN KNIGHT

Supported by a strong cast presenting a scenic production of the one-act Rural Comedy (Copyright No. XXCI 3,427, Class D).

THE CHALK LINE

By UNA CLAYTON.

Direction E. S. KELLER.

Address S. A. PECK, Vaudeville Comedy Club.

Nan Engleton

VAUDEVILLE

New Act in Preparation for Next Season.

MAYME REMINGTON

And Her PICKANINNIE MINSTRELS

An Original Comedy, Staged by Myself—MAYME REMINGTON

Copyright applied for.

Permanent address, Hotel Gerard, 44th Street, New York.

Francesca Redding and Co.

In the success of the season

"HONORA"

By Chas. Lee Collier

WESLEY and PINCUS.

W. S. CLEVELAND'S PRUDENTIAL VAUDEVILLE EXCHANGE

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We Book Theatres, Clubs, Parks, Fairs, Halls, Circuses, Airshows, Picture Houses. Treat All Affairs. Control 500 Acts.

OUR EFFICIENT SERVICE INSURES SUCCESS OF YOUR ENTERPRISE. ASK ANYBODY

NEW DEPARTMENT Theatres, Parks, Bought, Sold, Leased, Operated.

DRAMATIC MIRROR, Plays, Routes, Books, People, Summary Published

THE MIRROR is the Official Organ of THE VAUDEVILLE COMEDY CLUB

A REMARKABLE BALL GAME AT BINGHAMTON,
UNPIRED BY AL LAWRENCE.

New Rule Adopted to Enable Players to Make High Scores—The Game Ended in the Second Inning with a Catastrophe—Lawrence's Quickness Saves Actors from Jail—The Score Keeper Makes a Hasty Exit—Notes and Gossip of the Clubhouse.



When Al Lawrence was playing at the Army Theatre, Binghamton, recently, he had an experience that he is not likely to forget for some time. In a moment of forgetfulness he consented to act as umpire in a ball game between the performers and the stage hands. The game was called at 10.30 A.M. on an open lot, the catcher's stand being directly across the street from a café. Before the game began the "grips" wanted it understood that if a player gave the ball such a good wallop that it would make the fielders chase it for several blocks, that said player would have the privilege of banking as many home runs as he could before the ball was recovered. The actors demurred, but it was finally agreed to allow the unique rule to stand. The game progressed merrily for almost two innings, and home runs were rolled up by the dozen by both sides, as the pitchers were so "easy" that the batters found no difficulty in sending the ball over the neighboring house-tops, so that the fielders had to run around the block to get it. Wait B. Whitman, of Murphy and Whitman, pitched for the performers, and Nelson, the comedy juggler, was supposed to catch any balls that got by the batsmen. His job was a cinch for a good while, but finally one of the "grips" with a sense of humor let the ball pass on purpose, just to see what would happen. Nelson was so used to "nothing doing" that he did not notice the sphere, and it sped past him like a shot from a gun. It crossed the street in a straight line, and landed in the center of the plate glass window of the café. Umpire Lawrence yelled "balls one!" as the leather knocked in the cap from a bottle of choice "coca goods" in the window. The proprietor of the "solarium" ran out and yelled for the police. The letter was handy, as he made his best circle the open lot during the game. The officer started to arrest the nine actors, and Lawrence offered him a \$5 goldpiece and two seats for the performance. The policeman scorned the proffered bribe and proceeded to do his stern duty. It then occurred to Al that perhaps the storekeeper would be satisfied if the broken glass was paid for, and after a short consultation a compromise was effected. The two teams went into the café and the glass question was thoroughly discussed while the cash register worked overtime. The café man was so pleased that he even offered to adopt one of Lawrence's baby skunks as a mascot. The score-keeper fled when the crash ended the game, but he left his card behind him. It was written in shorthand, but Lawrence managed to figure out that in the two innings that had been played the score was 65 to 64, in favor of the actors.

The friends of Robert L. Dailey, and that means every member of the club, as well as a great many others, will be glad to hear that he has been engaged to play an important role in the George M. Cohan comedy, *The American Idea*. He replaced Al Reeves, and it is confidently expected that he will put a touch of originality into his part that will make it one of the hits of the season.

Dan J. Harrington, the ventriloquist, has just closed a summer season of twelve weeks, during his specialty, and managing the William Joel Daily Minstrels. He has been spending his spare time completing a novel ventriloquist specialty, that will contain many original features, and will give it its first showing at Dockstader's, Wilmington, on Oct. 5. It is called *Jerry's Bluff*.

Edward Gallagher was a very busy man last week. He saw the successful launching of *The Battle of Tooty* at Blaney's Lincoln Square, with Hailday and Curley as the stars, and between times was hustling on his other new ventures. He will have several irons in the vaudeville fire this season, and hopes to keep every one of them red hot. His success with Carlin and Otto's new sketch has encouraged him to work harder than ever. He expects to do a monologue act this season.

J. A. Murphy and Eloise Willard were in the opening bill at the Mozart Theatre, Binghamton, week of Sept. 14, offering *The Phenomenon*.

Jack Norworth made his last appearance in vaudeville for a time at last, Sunday night at the Alhambra, Yonkers, where he joined the Follies of 1908, in which Nora Bayes-Norworth is prominent. Jack secured a release from his contract and gave up his promotion to stardom in order to be with his wife. He was to have starred this season in a revised version of George Ade's *Artie*, renamed *The City Chaps*.

Howard Truesdell will in November show his new sketch, written by the late Judson Brunsie, of San Francisco, entitled *Christmas in Bohemia*. Mr. Brunsie presented this sketch at the Family Club Christmas gambol, three years ago in San Francisco, and it was a great success. The Family Club gambols are on the order of the Lamb's gambols in New York. Mr. Truesdell witnessed it and was so pleased with it that Mr. Brunsie wrote it to suit Mr. Truesdell, as there was no female role in the original. Mrs. Truesdell's protracted and severe illness for the past year and a half has prevented them from putting it on. But as her health is slowly improving she at least hopes to be able to originate the part in November. *Christmas in Bohemia* is duly copyrighted and will be produced not later than Nov. 30.

Richard Golden has scored the biggest kind of a success in London as the star of the comedy-drama, *The Old Firm*, which, when produced in New York under the title of *The Other House* was a flat failure. Mr. Golden had the greatest faith in the play, and his confidence has been justified by its reception in London, where it is drawing full houses.

Will M. Cross, in an advertisement in this issue of *The Mirror*, gives the details of his connection with the Vaudeville Investors' Company. It will be read with the greatest interest by his fellow members as well as by every performer who has had dealings with the concern.

NEW BOOKING ARRANGEMENT.

A dispatch from Chicago conveys the news that hereafter all the vaudeville theatres of the Middle West, including the Kohl and Castle houses, those of Anderson and Ziegler, both houses in St. Louis, in Louisville, and Milwaukee, will be booked under the general direction of Martin Beck, in conjunction with those of the Orpheum circuit. This change was decided upon at a meeting held at the Majestic Theatre in Chicago on Tuesday, at which the following managers were present: M. Meyerfeld, Jr., C. E. Kohl, George Castle, George Middleton, M. C. Anderson, H. M. Ziegler, J. J. Murdoch, and Martin Beck.

The new policy was adopted after J. J. Murdoch had expressed a desire to remain permanently in Chicago—his home—and to devote his attention exclusively to the Orpheum Theatre in that city, in which he has just acquired sufficient stock to have personal control. Mr. Murdoch announces that after alterations to the Orpheum he will operate it along the lines that made the Mammoth Theatre popular under his management, with smoking permitted and all-star bills as the attraction.

The new arrangement includes the Majestic and Baymarket in Chicago; the Olympic, American, Columbia, and New Majestic in St. Louis; New Majestic in Milwaukee; Grand Opera House in Indianapolis; Columbia in Cincinnati; Mary Anderson in Louisville; theatre in Des Moines and Grand Rapids and all the Orpheum theatres, making thirty-four first-class houses in all.

WHITE RATS ON HOWARD CASE

A FEVERISH ALL-NIGHT SESSION—PERCY G. WILLIAMS TELLS HIS STORY.

Great Gathering at the Headquarters of the White Rats—Although Joseph Howard Was Not an Initiated Member of the Order His Case Is Discussed and His Name Dropped from the Books—Mr. Williams Shows Many Documents That Carry Conviction.

The controversy over the services of Joseph Howard and Mabel Harrison, which resulted in the impassioned speech made by Harry Mountford at Blaney's Lincoln Square on Monday, Sept. 21, was taken up as the exclusive topic at the meeting of the White Rats on Tuesday evening last. The session is said to have been most interesting and did not break up until sunrise on Wednesday. It appears that Howard was only a member-elect, never having taken his degrees, but he will probably never have a chance to take them, as his name was dropped from the books by a unanimous vote.

A Mirror representative called upon Mr. Williams, and was shown documents, letters and contracts that seem to prove conclusively that the action taken by the White Rats was, to say the least, unbusinesslike and hasty in the extreme. Mr. Williams produced a slip which is part of the system of record used in the United Office. It was dated with an automatic dating machine, Aug. 18, and in a memorandum of the engagement by Mr. Williams of Howard and Harrison. The contract with the team bore the same date, and called for their appearance weeks of Aug. 31 and Sept. 7, with the words, "with option of additional weeks" following, in a space set apart in the contract for special clauses. Next Mr. Williams showed the Morris contract, dated Aug. 20, calling for an engagement of three weeks.

The next document Mr. Williams displayed was a copy of a very explicit letter sent by Howard to Morris on Tuesday, Sept. 15, six days before his engagement at the Lincoln Square was supposed to begin, which Howard stated that he could not fill the date; that he had consulted with his attorney on the matter, and that Williams' option was binding. Next in order in Mr. Williams' well-arranged series was a long letter, dated Sept. 18, written to Howard by Harry Mountford, calling upon him to uphold the principles of the White Rats, etc. The final document was a summons, dated Sept. 18, without complaint attached, served upon Miss Harrison and Mr. Howard, calling upon them to appear and answer within twenty days. The summons contains no hint as to the nature of the action.

"The whole thing in a nutshell is this," said Mr. Williams: "Howard went over to Englewood one night in August and tried out a single act. One of my personal representatives saw him, and afterward told him that if he could get Miss Harrison to join him in an act we would consider engaging them. He said that they had no sketch prepared, but thought they could fix up something. My man told him to go ahead, and we would take a chance on its success. The contract of Aug. 19 followed. The next day, I understand, Howard was called into Morris' office and offered some dates. He mentioned the option clause in my contract, and was told that it would not be effective. He thereupon signed the Morris contract. The act opened at the Alhambra on Aug. 31, and the next day I notified Howard that he could not appear. I got a programme of the Lincoln Square for the week of Sept. 14, and noticed that Howard and Harrison were underlined. I told Howard to notify them that he could not appear, and he did so on Tuesday, Sept. 15, giving ample time for correcting advertisements, billing, and so forth. I will forfeit any amount of money if I cannot prove these facts to the entire satisfaction of any sane man. This forfeit also applies to the midwinter year that I agreed to pay the salary of the team if they refused to appear at the Lincoln Square."

A statement issued by William Morris accuses the United Booking Office with attempting guerrilla, underhanded and illegal methods, and that its tactics go to the extent of procuring the execution of antedated contracts, and working the alleged black-list, and these failing, spiriting the actor out of the city, and agreeing to pay his salary during the time he is idle in order that he should not perform in a theatre operated by William Morris, Inc.

Harry Mountford has stated in a public interview that Howard, in the presence of Fred Niblo, Junie McCree, Major Doyle, Dennis F. O'Brien and of Mountford himself, on Friday, Sept. 18, said that the Williams contract had been antedated, that the option clause had been inserted after signing, and that Mr. Williams had agreed to pay him his salary if he would not play the Morris dates. Mountford also says that before leaving the White Rats office Howard promised to fill the date for Morris.

The sum and substance of the whole affair seems to be that Howard, in an excess of joy at finding his act in demand, signed the two contracts without giving the matter proper consideration. He found himself between two fires, and not being an expert diplomat, or even guided in this instance by business sense, made strenuous efforts to keep on good terms with both sides. His one great mistake was in promising the White Rats officers that he would appear at the Lincoln Square when he knew that he could not legally do so.

George Fuller Golden, the founder and first Big Chief of the White Rats, when asked concerning a public statement referring to the controversy, said: "I visited the offices of the United Booking Agency at the request of Percy Williams, and called there merely as an individual and as a matter of courtesy. Mr. Williams showed me the contracts which Mr. Howard had signed with the United Booking Office, and I passed no opinion whatever upon them, or on any official capacity."

THIS WEEK'S ATTRACTIONS.

KEITH AND PROCTOR'S FIFTH AVENUE.—Robert Hilliard and company. Six Musical Curies. Stella Mayhew, Bernardi, Ward and Curran, Niblo's Conversational Birds. Lew Sully, Newbold and Carroll.

KEITH AND PROCTOR'S 125TH STREET.—Eva Kendall, Edwards Davis and company, Clarence Wilbur and company, Selma Braatz, in the Latin Quarter, with Viola De Costa; Sue Smith, Conroy, Le Maire and company, McNeil and Penfold.

COLONIAL.—William Beck and Maude Fulton, Carrie De Mar, Anne Blanche and company, La Petite Revue, Fred Lindsay, Australian whip expert (American debut), R. C. Herr, Juggling Burkes, Ellis-Nowlan Troupe, Richardson and Grover.

ALHAMBRA.—At the Country Club, Leo Dietrichstein and company, Mlle. De Dio, R. C. Herr, Willie Holt, Walsfield, De Biers, Six American Dancers, Max Witt's Bonnie Lassies, Madrox and Melvin.

HAMPSHIRE'S VICTORIA.—The Naked Truth, Fun in a Boarding House, Empire City Quartette, Gans-Nelson pictures, Dan Burke and School Girls, William Macarrie, Lambert, Harry Allister, McClain Sisters.

BLANEY'S LINCOLN SQUARE.—Julian Rose, William Courtleigh and company, McMahon and Chappelle and their Pullman Porter Maids, Daisy Lloyd Wood, Eugene O'Rourke and company, Willy Zimmerman, Harry Lapine, Barnard's Dogs.

The Burlesque Houses.

MINER'S BOWERY.—The Big Sensation, otherwise known as the Star Show Girls, proved quite to the liking of large audiences. This week, Yankee Doodle Girls.

MINER'S EIGHTH AVENUE.—The Frolicsome Lamb, a new organization, has many excellent features of merit. This week, Pat White's Gaiety Girls.

LONDON.—Uncle Sam's Belles, an aggregation of pretty girls and clever comedians, scored a hit. This week, Americans.

MURRAY HILL.—The Runaway Girls ran away with plenty of applause and encore. This week, Al Reeves and his troupe.

HURDIS AND SHAMON'S.—The Behman Show drew decidedly large patronage. This week, Harry Bryant's Extravaganza.

OLYMPIA.—The World Beaters made a good record with an excellent performance. This week, Gay Morning Glories.

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CORRESPONDENCE.

(Continued from page 16.)

Latham as Ivan Petrovsky received applause. Everett Aldrich made a hit as Dodge. De Witt Newling and Frank Thomas did good work. Bob McClung, James H. McLaughlin, and Al. Beldin were good. Week of 26 At Com. Corners.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Andrew Robson and a strong co. in The Wolf Sept. 17; well repaid the large audience that witnessed it. Devil's Auction 21 to topheavy house; play and co. about the same as usual. The Lion and the Mouse 24. Smart Set 25. Classmates 26. Merry Widow 7, 8. **COLUMBIA.**—THEATRE (F. L. Brown, mgr.): Devil's Auction Sept. 18; fair, to fair business. Field's Minstrels 25; pleased large house. Smart Set 24. Classmates 25. Merry Widow 7, 8. **SUMTER.**—ACADEMY (Abner Rittenberg, mgr.): Countess Olga Von Hatzfeld in Daughters of America Sept. 19; good business and performance. Devil's Auction 19; business fair. The Smart Set 25. **FLORENCE.**—AUDITORIUM (William Barringer, mgr.): Countess Olga Von Hatzfeld in A Daughter of America Sept. 19; good co. and business. The District School 21 (local); full house; pleased. **GREENVILLE.**—GRAND (B. T. Whitman, mgr.): Demorest Comedy co. Sept. 17-19; co. and business fine. Smart Set 23. Al. G. Field's Minstrels 24.

SOUTH DAKOTA.

SIOUX FALLS.—THEATRE (Maurice W. Jenks, mgr.): 81 Plunkard Sept. 14; fair, to good business. Chauncey Olcott 16; capacity; pleased. The Girl and the Stampedo 18, 19; pleased good houses. Lyman Trains 20; full house; satisfied. MAJESTIC (John Blaney, Jr., mgr.): The Rasclette Duo, Cushman and St. Claire, Harry Hahn in illustrated songs, together with moving pictures, to excellent business. **WATERTOWN.**—GRAND (Culver and Walker, mgr.): The Lieutenant and the Cowboy Sept. 17; pleased fair business. Lyman Trains in The Yankee Drummer 21; co. and business good. Faust 26. ORPHEUM (Bacon and Drake, mgr.): 21-26; Monte La Croix, Major O'Laughlin, Thorne and Nall, Camerograph and illustrated songs; business good. **YANKTON.**—THEATRE (M. W. Jenks, mgr.): Why Girls Love Boys Sept. 15; fair business; pleased. The Lyman Trains in The Yankee Drummer 18; fair business; good co. The Missouri Girl 26. Her First False Step 28. The Girl and the Stampedo 3.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE (Brown and Co., mgrs.): Dixie Minstrels Sept. 18; good, to fine business. Uncle John Jenkins 28. Earnout and Fox Comedians in Changing the Balance 28. The Forger, 29 and night 30. ITEM: The season of 1908 at the Harmeling promises to be a very successful one. Mr. Brown, the new manager, has thoroughly renovated the house, enlarged the stage, and the traveling companies will find the dressing rooms clean and comfortable. The management is strictly business. Such stars as Henrietta Crossman, Norman Hackett, Florence Gear and Wright Lerner will be seen here during the early part of the season. FAIRDOM (J. A. Cross, owner): The Airline Stock co. during the week 21-26 will present in Old Kentucky and The Ku Klux Klan. FAIRLAND (Melvin A. Hayes, mgr.): Happy George and Miss Huskings, Villa and Hawley, illustrated songs, Musical Shirlies, a one act farce comedy, A Happy Little Home, with La Vigne, Mrs. Leon, Ed Leon and Dorothy Trenton in the cast. **MEMPHIS.**—LYCEUM (Clarence Weiss, mgr.): Brewster's Millions did fairly well Sept. 21. Al. G. Field's Minstrels 26. CASINO (Phil B. Isaacs, mgr.): The Casino Musical Stock co. produced Tuesday week of 21-26, to fair business. ORPHEUM (Max Fabbish, mgr.): The second week of what promises to be a very successful season saw fine business 21-26; the bill included Homer Lin and co., Gracie Emmett, Edwin Letell, Lee Salvaggio, the Edgertons, C. Herbert Mitchell and Morrow and Schellberg. **BIJOU** (Benjamin M. Stainback, mgr.): Montana had the houses week of 21-26. Lena Rivers 28-3.

NASHVILLE.—VENDOME (W. A. Schmitt, mgr.): Brewster's Millions 18; 19; pleased good audiences. Hortense Nielsen in Magda 18; fair performance and business. The Forger 20, 26. Henrietta Crossman 21. FAIR (W. J. Irvin, mgr.): Stock co. in Whose Baby Are You 21-26; pleased fair audiences. ITEM: Miller Brothers' 101 Ranch Wild West 28. Ringling Brothers Circus 8. A Fall Carnival is being arranged here for 14-16. Some of the special features will be: The Lion and the Mouse, Robert E. Lee's pyrotechnical display, and Knaben-shine's airship. **JACKSON.**—MARLOWE (D. L. Williamson, mgr.): Mr. Williamson has leased the house for a period of five years. Warner and Tachfield retiring. M. Kahn will have the local management. For the season of 1908-9 moving pictures and vaudeville will be given on nights not engaged by itinerant co. Season will open in October. The entire interior has been overhauled. **DYERSBURG.**—LYRIC (I. L. Shepard, mgr.): Vaudeville and moving pictures Sept. 14-20; good co.; three performances each day. S. R. O.—THEATRIUM (Paul Pilon, mgr.): Doing good business with moving pictures.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK (Dave A. Weis, mgr.): Aerial Twins, very clever; Emilie Wait, comedienne, splendid; Ell. Jay and Smith in Nervous Heine, good, Sept. 13-19; poor business on account of rain. Same bill week 20-26. **EL PASO.**—M. E. Brady, mgr.: Robert Burroughs Stock co. week 13-19 in Sowing the Wind; S. R. O. first two nights. Hal Mordant was excellent. Edgar Jones, Walter Marshall, Percy Pollock, Jane Salisbury, and Emma Pollock were splendid. Week 20-26 in Missoua. **TENT** (Ernest Rische, mgr.): The Tent Stock co. in The Power of the Church, Cast Adrift, and Monte Cristo week 13-19 to good business. **LYRIC** (H. H. Hamilton, mgr.): The Lyric closed week 13-19 for this season's vaudeville and will open 27 with the Wilson D. Bailey Stock co., direct from New York, who will put on first-class comedies and dramas. Their engagement is indefinite.

EL PASO.—CRAWFORD (Frank Rich, mgr.): Texas Sept. 13, 14 to good business; pleased. Little Johnny Jones 3, 4. ALBION (Frank Rich, mgr.): Boston Ideal Opera co. in Gilda-Gilda 13, 14. Bohemian Girl 15, 16. Mikado 17-19. Chimes of Normandy 20, 21. Pleased capacity. MAJESTIC: Opened 26 with good vaudeville.

WACO.—AUDITORIUM (Jake Gardinle, mgr.): Imperial Opera co. Sept. 21. Land of Nod 22. McFadden's Flats 28. Under Southern Skies 29. Lyman Trains 30. MAJESTIC (Friedlander and Lendie, mgrs.): Marion-Woods Repertoire co. week 14; fair co. and houses. Coming: John W. Wells' Merry Musical Co., repertoire, week 21.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, owners and mgrs.): Clarence Greenblatt, local mgr.: The Land of Nod Sept. 19; pleased good business. Gentry Brothers 19; two performances; up to standard; poor business. The Holy City 23. Ringling Brothers 30.

SEYMOUR.—METROPOLITAN OPERA HOUSE (H. H. Davidson, mgr.): Three Years in Arkansas Sept. 1; small business. Wizard of Wall Street 21. A Cowboy Girl 26. Boss of the Ranch 5. John D'Ormond Stock co. 1-3.

PALESTINE.—TEMPLE (W. E. Swift, owner and mgr.): Texas Ranger 17; pleased good business. An American Hero 8. Holy City 10. Raymond Trail co. week of 12. Imperial Opera co. 19, 20. Savage King 22.

WINNEY.—OPERA HOUSE (Henry W. Warden, mgr.): Season opened Sept. 19 with The Matinee Girl; packed house; enthusiastic. The Holy City 2. Gentry's Dog and Pony Show 24.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild, mgr.): Millionaire Tramp Sept. 16; fair, to good business. Under Southern Skies 24.

CLERMONT.—BROWN'S OPERA HOUSE (John and Brown, mgrs.): Opens with Under Southern Skies Sept. 30.

BEAUMONT.—KYLE (Theodore Clemons, mgr.): Under Southern Skies Sept. 19 opened season here; two fair audiences; pleased.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. C. Waugh, mgr.): Moving pictures, continuous; G. Levy and co.; fine business. Hoyt's A Bunch of Keys 10.

RUTLAND.—OPERA HOUSE (Berle and Bremer, lessees): Moving pictures week Sept. 21, to large house. Strongheart 26. The Wolf 30.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise, mgr.): Al. G. Field's Minstrels Sept. 16, to capacity. The Lion and the Mouse 18, 19; pleased nice business. Henrietta Crossman in Mistress Nell and As You Like It 21, 22; pleased only a fair house. The Merry Widow 23-26. BLITU (Charles L. Moore, mgr.): Barney Gilmore in Kidnaped in New York 21-24; seems to please. Ward and Vokes in The Promoters 25-3. MAJESTIC (James Kahn, mgr.): 21-26: Hart and Foster, Jules Harrow and moving pictures. Colos Brothers' Circus 22; two performances, to packed tents.

LYNCHBURG.—ACADEMY (Corbin Shields, mgr.): The Lion and the Mouse Sept. 17; large and well pleased audience. On the Bridge at Midnight 18; co. and business fair. The Forger 21; fair. Black Patti Troubadours 22; fair co. and house. Brown of Harvard 23. Henrietta Crossman 24. The Merry Widow 29, 30. ITEM: "Run" Granville continues to do as nicely as Dr. Devine, his physician, could hope for.

WINCHESTER.—AUDITORIUM (F. H. Havie, mgr.): Dandy Dixie Minstrels Sept. 11; pleased good business. U. T. C. 14; poor, to poor business. New York Amusement 15-18 gave good pictures to good business. Henrietta Crossman in Mistress Nell was most excellent to fine and fashionable audience. Souza's Band 24. The Runaways 30. ITEM: Frank R. Robbins' Circus is billed for 1.

ROANOKE.—ACADEMY (Allen Jenkins, mgr.): A Thoroughbred Tramp Sept. 19; pleased fair house. Black Patti 22; performance and business good. Wayne Musical co. 24. The Forger 25. Merry Widow 28. Henrietta Crossman 30.

STAUNTON.—BEVERLY (Barkman and Shultz, mgrs.): The Wayne Comedy co. in repertoire Sept. 14-18 in The White Hat, Circus Girl and Money-maker. The Forger 22; failed to appear. Henrietta Crossman 23. Runaways 1. Great Divide 3.

PETERSBURG.—ACADEMY (J. P. Coleman, mgr.): The Lion and the Mouse Sept. 16; good house; well pleased. Al. G. Field's Greater Minstrels 17; pleased. S. R. O. On the Bridge at Midnight 21; small house.

DANVILLE.—ACADEMY (A. Schloss, prop.; J. F. Arnold, local mgr.): Human Hearts Sept. 21; pleased poor business. Norman Hackett in Classmates 22; good co. and business.

WASHINGTON.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Cat and the Fiddle Sept. 16; pleased good business. Coming Thru' the Rye 27; such pleased audience; very good business. Follard Opera co. 29, 21. A Knight For a Day 22. The Classman 24. Rocky Mountain Express 26. Honeycombers 30. Flaming Arrow 1. Joe 2.

EVERETT.—THEATRE (H. R. Willis, mgr.): Josh Perkins Sept. 12; fair, to fair house. Grand Cameron Opera co. 13; co. and house fair. CENTRAL: Central Stock co. in A Family Affair 14-19. ITEM: In Snohomish, nine miles east from here, a new moving picture house opened this week.

TACOMA.—THEATRE (H. H. Herald, mgr.): The Cat and the Fiddle Sept. 15, 19; fair, to medium houses. STAR (Henry McKee, mgr.): Raffles 13-19.

WEST VIRGINIA.

FAIRMONT.—GRAND (J. E. Powell, mgr.): Under Southern Skies Sept. 12; pleased two fair houses. Professor Lee, hypnotist, opened 14 for week stand, but Manager Powell cancelled remaining dates after first performance; very poor. The Man of the Hour 17; S. R. O.; excellent satisfaction. The Governor's Pardon 21; poor house; poor co. Souza's Band 22; delighted fair house. His Perkins 26.

WHEELING.—COURT (Nixon, Cohen and Harris Circuit, lessees): Steiner's U. T. C. Sept. 19; good business. The Great Divide 25. Richard Carle 26. Al. Wilson 2. When New York Town Was Dutch 3. VIRGINIA (Charles A. Feinler, mgr.): Busy Izzy's Hooded 17-19; S. R. O. On Trial for His Life 24-26. Molly Bawn 28-30.

HINTON.—MASONIC OPERA HOUSE (W. L. Preckling, mgr.): A Thoroughbred Tramp Sept. 16; disappointed poor business. The Wayne Musical Comedy co. 17-19; excellent co. and plays; fine business. Plays: The White Hat, The Circus Girl, The Money Maker, The Forger, She to Blame? 25. Harris-Parkinson Stock co. 26-3.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): Dandy Dixie Minstrels Sept. 16; failed to please small audience. Human Hearts 18; fair business. Black Patti 19; pleased small audience. Thoroughbred Tramp 20; poor business. The Forger 24. Was She To Blame? 30.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Under Southern Skies Sept. 10; pleased large business.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): Gane-Nelson fight pictures Sept. 19; pleased; good patronage at matinee and evening. The Farmer's Daughter 20; very good co. and patronage. J. Warren Davis' Stock co. opened a week's engagement 21, presenting La Belle Placide for the first night; co. good; play well given and good specialties between Davis' and the Stock co. week 21. The District Leader 27. The Wolf 28. Top O' the World 1. Miss Petticoats 2. Brown's in Town 4. Elroy's Band 23, at Lake-side Auditorium, under the auspices of Racine Club. **BIJOU** (Campbell and Dunlop, owners; F. S. Stafford, mgr.): Splendid bill week ending 21: Donna Sol and Eugene Ferrault, Scott and Wallace, Edith Shaw, the Moores, Figaro, Harry Baerensson, Bijou-scopes, capacity business; pleased. Dollie Le Gray will again be in the bill, and pleases the public with her illustrated songs.

MADISON.—FULLER OPERA HOUSE (Marcus Holman, mgr.): Max Fickman in The Substitute, a new play by Beniah M. Dix and Evelyn Greenleaf Sutherland, opens the regular season here Sept. 23. MacLean Stock co. has week in Sweet Clover and Graustark; clear their engagement at this house. Hickman-Bessey Stock co. week 27. MAJESTIC (Hickman-Bessey Brothers, mgrs.): Week 21 the Four Masques, Corinne Franco, Masuz and Manette, Mack-mur, Douglas and Monrope Sisters, Arthur Hickman, and motion pictures to good houses. **SHENANDOAN.**—OPERA HOUSE (W. H. Stoddard, mgr.): A Woman of the West Sept. 13; pleased large audience. Winninger Bros. opened week 20. Plays: The Mysterious Music Master, Our Cousin Fritz, Wealth and Poverty, Ladder of Life, The Avenger, Golden Valley, American Strangers, The Butler, and Tangled Relations. **UNIQUE** (O. C. Jackson, mgr.): Continuous vaudeville to capacity houses. Eldora, Gladys Williams, The Three Sun-beams, Bailey and Taylor, Ching Ling Foo, and Uniquetograph 21-27.

EAU CLAIRE.—GRAND: Checkers Sept. 11; big business; pleased. Grand Clement 13; closed. The Women of the West 19 to S. R. O.; good show. Just Out of College 21. Max Fickman 26. In Wyoming 27. Street Fair and Carnival (Patterson Shows) week 28.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Ole Swanson Sept. 19; pleased fair business. In Wyoming 18; fine, to good business. Allen Doone in Molly Bawn; splendid co.; matinee and night; big business. The Wolf 26. Two Johns 29.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Farmer's Daughter pleased two fair houses Sept. 19. My Boy Jack had good house 22. Partello Stock co. 28-3.

LA CROSSE.—THEATRE (Gage and Wohlbuter, mgrs.): The Wolf Sept. 2; pleased good business. Just Out of College 5; fair house. Why Girls Leave Home 6; good house.

OSHKOSH.—GRAND (J. E. Williams, mgr.): A Woman of the West Sept. 17; house crowded, and performance good. In Wyoming 20; good house, matinee and night. The Wolf 22. Two Johns 27.

WYOMING.

CHEYENNE.—ATLAS (Thomas Heaney, prop. and mgr.): Swain and Gutman, Miss Edie D. Jensen, Dill and Ward, Ralph Dinwiddie and co., and moving pictures Sept. 14-19; pleased good business. Professor Miller, Miss Edie D. Jensen, the Troubadour Sextette, Stine and Evans, and moving pictures 21-26.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Denver Vaudeville Sept. 12-18; fair business. O. K.: Moving pictures continues to S. R. O. **ELECTRIC** (Moore and Greives, mgrs.): Vaudeville and moving pictures continues to S. R. O.

CANADA.

QUEBEC.—BENNETT'S (J. H. Allen, mgr.): Willy Pantzer Tramp, Franco Pier, Bado and Bertman, Four Mimics, Eddie Mack and Dot Williams, Ida Grannon, Kaufman Brothers Sept. 21-26; pleased. **THEATRE POPULAIRE** (Mr. Bourque, mgr.): A French stock co. has opened this house for this

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ST. JOHNS. N. F.—STAR (J. Burke, mgr.):
Bixley and co. in A Redwood Stranger Sept. 14-16
to good business. He, You and I 17-19; capacity.
METHUEN (S. Marks, mgr.): Benwick-Oppelt
wrestling match 19 to capacity; co. by Opera by
two consecutive throws. PREMIER (J. Burke,
mgr.): Vaudeville and motion pictures; doing big business.
NICKEL (F. G. Trices, mgr.): Amateurs in
Bazie's Sept. 14-16; pleased capacity. Miss Jordan's
co. in The Masquerade of June 23, 24. ITEM:
Manager Burke will open the Bijou Theatre, at Bell
Island, Conception Bay, Newfoundland, 21.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.):
The Red Mill week Sept. 21 (Exhibition Week) to very
good business; co. good. BERNETT'S (Gus S.
Grooming, mgr.): Week 21. Baven Trio, Charles W.
Littlefield, the Great Richards, James and Lucy
Cooper, Ed F. Reynard, Verona Verdi, Pauline (head-
liner) played to capacity business; very good bill.
The 25d was the Elks' night; great success.
GRAND (W. J. Birdwhistell, mgr.): Gay Brothers'
Minstrels 21-23; satisfactory business; good.
The Card King of the Coast 24-26. Human Hearts 28-30.

ST. CATHARINES, ONT.—GRAND (C. H. Wil-
son, mgr.): Quincy Adams Sawyer Sept. 17; pleased
light business. A Pair of Country Kids 19; good
performance and business. Geo. H. Summers' Stock
co. opened week's engagement 21. In An American
Drummer to good business. Babes in Toyland 3.
Gingerbread Man 7. Tyranny of Tears 10.

ST. THOMAS, ONT.—GRAND (A. J. Small,
prop.): William Devine, mgr.: Three Little Maids
Sept. 18; good business, well pleased. Real Widow
Brown 21; fair business and performance. Quincy
Adams Sawyer 24. Gingerbread Man 8. Allen Doone
in Molly Bawn 15. Babes in Toyland 23. Show
Girl 30.

ST. JOHN, N. B.—OPERA HOUSE (H. J. An-
derson, mgr.): The Boston Opera Singers Sept. 21-26
in Il Trovatore, Faust, Martha, La Traviata, Rigo-
letto, Carmen, Lucia, Di Lembrunpoor, and Caval-
leria Rusticana, to large and pleased houses.

ORILLIA, ONT.—OPERA HOUSE (T. W. Rob-
bins, mgr.): A Pair of Country Kids Sept. 25. A
Tyranny of Tears 29. Summer Stock co. 1-3. The
Mayor of Laughaud 9. Guy Brothers 14. The Gin-
gerbread Man 19.

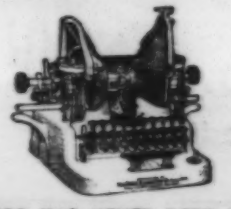
BRADFORD, ONT.—THEATRE (Bels Circuit;
Jay North, mgr.): Babes in Toyland Sept. 23 opened
season to good attendance. The Man of the Hour 26.
The Gingerbread Man 28. Ben Hur 1-3.

SYDNEY. N. S.—LYCEUM (R. J. Macadam,
mgr.): Week Sept. 14 (except 19) East. Lorne, by
Powers Stock co. W. S. Harkins co. week 28. Boston
English Grand Opera co. 12-17.

GLACE BAY. N. S.—KING'S (R. J. Macadam,
mgr.): Frank Austin, local mgr.: Week Sept. 14
Powers Stock co.; business and co. good.

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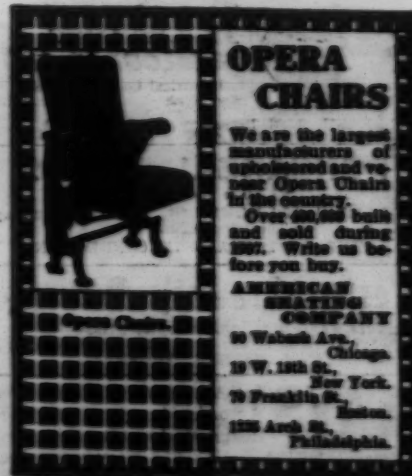
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